

## DOCUMENT RESUME

ED 371 569

FL 021 965

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TITLE Technology Assisted Teaching Techniques. Resource Handbook Number 5.  
REPORT NO ISBN-0-86647-022-0  
PUB DATE 87  
NOTE 115p.  
AVAILABLE FROM Pro Lingua Associates, 15 Elm St., Brattleboro, VT 05301 (\$12; large quantity discounts).  
PUB TYPE Guides - Classroom Use - Teaching Guides (For Teacher) (052)  
  
EDRS PRICE MF01 Plus Postage. PC Not Available from EDRS.  
DESCRIPTORS \*Audiovisual Aids; Classroom Techniques; Computer Assisted Instruction; \*Educational Technology; \*Language Laboratories; Microcomputers; Music Activities; \*Projection Equipment; Second Language Instruction; \*Second Languages; Tape Recordings; \*Telephone Usage Instruction; Videotape Recordings

## ABSTRACT

The handbook presents a variety of second language teaching techniques, some old and some new, for use with technological equipment. Each chapter focuses on a specific piece of equipment or technology, or in some cases, two technologies that share some characteristics and can be used similarly. Each chapter begins with a brief description of the technology, its attributes and capabilities, and some general suggestions for use. Then three to five techniques designed to exploit that technology's characteristics are offered. For each technique, these are specified: title; purpose; materials needed; step-by-step procedure; variations; notes; and references and materials suggestions. Margin notes indicate which language skill(s) (listening, speaking, reading, writing) the technique emphasizes. The technologies included in the guide are: brown paper; overhead projector; opaque projector; slide projector; camera; filmstrip projector; 16mm and videocassette recorder; video camera; audiocassette tape recorder; music cassettes; language laboratory; telephone usage trainer; and microcomputer. Lists of sources for equipment and further information are appended. (MSE)

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ED 371 569

# Technology Assisted Teaching Techniques

Resource Handbook Number 3

by Janie Duncan  
with illustrations by Robert MacLean

PRO LINGUA



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# **Technology Assisted Teaching Techniques**

Resource Handbook Number 5

**by Janie Duncan**

with a section on computer techniques  
by Charles Phillip Richardson  
and illustrations by Robert MacLean

PRO LINGUA



ASSOCIATES

**Published by Pro Lingua Associates  
15 Elm Street  
Brattleboro, Vermont 05301**

**SAN 216-0579**

**802-257-7779**

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ISBN 0-86647-022-0

The technique "How Blankboro Grew" was inspired by NAPI-KEPRA scheme described by Donald Batchelder in "The Drop-Off," *Beyond Experience*, Brattleboro, Vt.: The Experiment Press, 1977. The technique "Error Correction," inspired by "The Little Green Rod," a technique described by Earl Stevick in *A Way and Ways*, Rowley, Mass.: Newbury House, 1980.

This book was set in Times Roman by Stevens Graphics and printed and bound by The Book Press, both of Brattleboro, Vermont. Designed by Arthur A. Burrows. Cover design by Marle Stevens.

Printed in the United States of America.

# Acknowledgments

The experience of writing a book is not the romantic one I envisioned it to be. It was a lot of hard work, but mostly it required perseverance. I have many friends and colleagues to thank for making this first publication a reality. Their contributions in the form of expertise, suggestions, encouragement, and prodding all combined to keep me focused and motivated through each stage.

Stanton C. Oates and Charles Phillip Richardson, both professors of mine at Ohio University during my undergraduate days, first gave me the practical and theoretical background that enabled me to approach technology with a sense of excitement. They led me to discover ways that equipment and tools can provide new dimensions to the classroom, making lessons clearer, more accessible, and more efficient for my students.

Others who continued to encourage and instruct me were Shelby Miller and Gail King, formerly directors of the Boston University Geddes Language Center, and Robert Meyer, the Audiovisual Director of The Experiment in International Living in Brattleboro, Vermont.

I wish to thank my friends in the Department of Language Services at The Experiment in International Living who tried out techniques, gave me ideas, and helped me in innumerable ways. Specifically, they were Al Lynch, Pam Helmick, Jackie Blencowe, Chuck Crowther, Susan Schuman, Bobbi Williams, Jack Millett, May Ann Barnes, Jayne Osgood, Alexis Johnson, and all my teaching interns and students. Another former colleague, Susan Treadgold, deserves special mention. Her master's thesis, "The Live Lab," was the inspiration for many of the techniques in the chapter on the language lab.

Some personal friends deserve much gratitude for lending their constant support and their island retreats for uninterrupted work: Dwight K. Stowell, Jr., of Great Island, Lake Sunapee, New Hampshire; Elinor Jarrell of Nantucket, Massachusetts; and Agnes and Ralph Edwards of Belle Isle, South Carolina.

I would like to express warm thanks to Andy Burrows for his almost daily encouragement, and to Ray Clark for the suggestion to write the book in the first place.

## *Dedication*

*This book is dedicated to  
Margaret K. Read Lima,  
a woman who was ahead of  
her time, a woman who was  
keenly interested in the  
potential applications of  
technology, a woman who  
was open to new experiences  
for the learning they might  
yield, a woman who was also  
my grandmother.*

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# Introduction

This is a collection of language teaching techniques, some old and some new, for use with technological equipment. It is not an "A-V Method," but rather a collection of techniques of various kinds, which can be varied to suit your particular approach, be it eclectic, Community Language Learning, Audio-Lingual, Silent Way, or another way. The purpose is to aid novice users of technology by presenting clear and useful techniques, to serve experienced technology users by showing them how to combine and expand techniques, and to assist teacher trainers by providing a format for step-by-step procedures.

## Format

Each chapter focuses on a specific piece of equipment or technology, or as in the case of slide and film strip projectors and video recorders, two pieces that share many of the same characteristics and for which the same techniques can be used. The chapters begin with a brief description of the technology, its attributes and capabilities, and some general suggestions. Then three to five techniques designed to exploit the particular characteristics of the technology are given following this outline:

- Title of technique
- Purpose
- Materials needed
- Step-by-step procedure
- Variations
- Notes
- References and suggestions for materials

A series of boxes in the outside margin will serve as a handy guide indicating whether the technique emphasizes listening, speaking, reading, or writing.

|     |
|-----|
| L   |
| S   |
| R ✓ |
| W   |

# Introduction

## Materials

To increase your materials resources, learn to look at all materials—from both educational and non-educational sources—and judge whether they might serve a purpose for which they were not produced. For example, Longman's *Composition Through Pictures*,<sup>1</sup> intended for writing exercises, is excellent for oral work in the lab at all levels. Sound tracks of TV programs or movies can be recorded and used for focused listening in the classroom or in the lab. Magazine photos can be photographed to produce slides. Films made for publicity purposes are often available free.

There are a lot of clever, excellent commercially-prepared educational materials in many languages. However, you shouldn't be satisfied with these alone. It is easy to supplement and vary them, with material from other sources while meeting your students' needs and your personal interests. If you are inventive in adapting your materials, you will be more interested in them, and the chances are greater that your students will be too.

See the appendix for a listing of materials catalogs and equipment distributors.

## How to use the book

Use this collection as you would a cookbook. That is, skip around from one chapter to another as you are attracted to a particular technique or chapter. Note, however, that the chapters have been sequenced beginning with the pieces of equipment requiring the least complicated manipulations. Operation of the overhead projector, for example, requires only that you lay a sheet of plastic on the table, write on the plastic, turn on the machine, and focus the image.

## How to use the techniques

The techniques and equipment may be used alone or in combinations. Use the slide projector and the cassette recorder together, or bring the overhead projector into the lab.

Choosing the appropriate technology-assisted technique is like choosing any other technique. Study the needs of your students and determine what your purpose is before you devise or apply the technique.

## Introduction

Change the techniques to suit your needs and the particular features of the language you are teaching. You may find that not all these techniques are suited to the language you teach or your teaching style. However, they are meant to illustrate how a particular piece of technology can be used to work both on language features and on language acquisition skills. The sample techniques are given in English, with occasional variations in French or Spanish.

### How to use the equipment

If you can operate a coffee maker, thread a sewing machine, change a tire, or use an automatic teller machine—in essence, if you can read, follow directions, and move your fingers—you can learn how to set up and operate a-v equipment. But if you are like me, you cannot learn all the manipulations in sequence after one or two quick demonstrations. Take it in stages, and at your own pace. As with any piece of machinery or teaching technique, the time you spend mastering each manipulation or step will enhance your presentation. If the operation requires several complicated series of steps, it may be helpful to jot down key words or make drawings on 3x5 reminder cards. Leave the card with the equipment or keep it handy. The sooner you are able to operate equipment smoothly and professionally, the sooner you will turn your full attention to exploiting the unique characteristics of your tools.

This book will not teach you how to operate equipment. Stanton C. Oates has already written an excellent guide, *Audiovisual Equipment Self-Instructional Manual*.<sup>2</sup> It covers basic operation of equipment and common problems and solutions, followed by diagrams and instructions for specific makes of equipment.

### Adapting these techniques for different proficiency levels

Consider what would make any exercise more difficult and, conversely, what would make it easier. For example, the challenge of a simple repetition drill can be stepped up or reduced by

- increasing or decreasing the pace
- adding or subtracting another item for mastery
- changing the stress pattern
- using more or less reduced speech patterns

## *Introduction*

Begin by asking your students to perform a task you are fairly certain they can perform. Then take what they have used successfully and give them the challenge of using it in a more sophisticated or expanded form. For example, shown the picture series on page 83, beginning students can usually manage to express the gist of the story with incomplete or simple sentences. Ask them to make certain that every sentence has a subject and verb with correct agreement. Then direct them to combine appropriate sentences with different conjunctions. Advanced students shown the same picture will generally produce complex sentences but with unsophisticated vocabulary. Return their work and ask them to give a more distinct picture by using synonyms from a thesaurus or to change clauses into modifying phrases.

Be on the lookout for stories, photos, cartoons, objects, and actions that have a wide appeal and relate to universal experience. These can be used with a variety of techniques for a variety of purposes. Caleb Gattegno's seemingly simple Silent Way pictures, for example, are rich in their possibilities for using language at different proficiency levels.

### **Evaluation**

Throughout the book you may notice that I suggest that the students, rather than you, check and correct their work. This is for several reasons: 1) it is more efficient; 2) it shows you trust them and think them capable of correcting their errors; and 3) regardless of their age, students, when given responsibility, often respond in a more adult fashion.

It is not hard to justify taking three minutes of class time for students to check their exercises for errors, when for you to correct the same exercises for 12 students would take at least 36 minutes, a time- and energy-consuming process. Furthermore, your reviewing the material robs your students of the opportunity to practice their observation skills as well as the opportunity to see immediately if their responses are correct.

Though students may not be accustomed to correcting their own work, they can learn to do so quickly, and most are motivated to compare their work against an answer sheet.

Students, especially adults, entrusted with responsibility for error correction feel more like partners in the learning venture and

## Introduction

less like helpless children. They are thus more inclined to evaluate their errors objectively and to become aware of their needs—and to work **with** you. When students on their own realize the consistency of their errors (substituting “dans” for “de” in French or “in” for “on” as Spanish speakers learning English will do), they often begin to make the needed changes themselves.

Making students responsible for correction does not mean that you do not examine their work or that you believe students will recognize all their own errors. However, it does give them a role in the process and, when they are capable of the corrections, it reduces your work and puts the practice back where it belongs—with the student.

- <sup>1</sup>. J. B. Heaton, *Composition Through Pictures* (White Plains, N.Y.: Longman, 1966).
- <sup>2</sup>. Stanton C. Oates, *Audiovisual Equipment Self-Instruction Manual*, 4th col. (Dubuque, Iowa: William C. Brown, 1979).

### A Note on Pronouns

When it is necessary to use a pronoun to refer to a student, the masculine form is used avoid the cumbersome s/he or similar forms.



# Brown Paper

## *Equipment and Accessories*

Probably the simplest and most well-known forms of teaching technology are the basic chalkboard and paper and pencil. Because this book focuses primarily on electronic equipment, this chapter may seem out of place, calling attention to the obvious. However, one form of this basic technology, wide-nibbed markers and large sheets of paper, is sometimes overlooked as a teaching tool and very much worth considering.

Large sheets of paper, the focus of this first chapter, come in several varieties including poster paper, flip charts, newsprint, and rolls of brown wrapping paper, sometimes called butcher paper. For accessories, all you need are felt-tipped markers and masking tape or thumbtacks for posting the paper on the classroom walls.

## *Attributes and Capabilities*

1. The sheets of paper can be kept, either displayed or rolled up to save for future use.
2. They can be easily posted around the room with masking tape or thumbtacks.
3. They can be prepared and hung in advance, rolled up like a window shade, pulled down or flipped over at the appropriate moment.
4. They can focus class attention on one central spot instead of onto individual student copies, such as ditto copies.
5. All the students can work simultaneously on individual sheets of paper, whereas only a few can write at the chalkboard at the same time.
6. Students seem more inclined to express themselves freely or to illustrate in greater detail on a large sheet of paper than they do at the chalkboard.

## *Brown Paper*

7. The impact of the teacher or a student writing something in class (as on a chalkboard) is maintained but with the advantage that the material can be saved or posted on the wall for reference throughout the course.

### *General Suggestions*

1. Use water-base wide-nibbed markers so that accidental markings on your clothing, desks, or walls will be easier to remove.
2. Newsprint paper is cheap or sometimes even free to schools, but it tends to be thin and tears easily. Markings also sometimes go through the paper onto desks, the floor, the wall, or whatever surface you are writing on. Try doubling the paper if you have no other type of paper available.
3. Brown wrapping paper works fine, but can be expensive if used in quantities. You can buy it in bulk from a paper supply company.

## *The Lexical Wall*

### **A Technique Using Brown Paper**

|          |   |
|----------|---|
| <b>L</b> | ✓ |
| <b>S</b> | ✓ |
| <b>R</b> | ✓ |
| <b>W</b> | ✓ |

#### **Purpose**

To develop group unity, and the spirit of cooperation, and to develop a list of vocabulary by topics to be posted for class reference (a lexicon on the wall).

#### **Materials**

1. One sheet of paper (approximately 24 x 36 inches) for each group of 3-5 students.
2. One marker per group.
3. Bilingual dictionaries (minimum one per group).

## *Brown Paper*

### **Procedure**

1. Divide the class into small groups (3-5 students per group) and give each group paper and marker.
2. Instruct group #1 to list all the verbs they can find for actions that can be performed by the head or parts of the head and face (nod, roll, squint, blink, pout, pucker, sniff, snifle, etc.).
3. Instruct group #2 to list all the verbs they can find for actions that can be performed by the legs and feet (hop, jump, skip, kick, shuffle, etc.).
4. Have group #3 work on verbs for actions that can be performed by the hands and arms (clap, snap, hug, wring, scratch, wave, and so on).
5. Give students a 3- to 5-minute time limit; allow them to use bilingual dictionaries.
6. Call time and have the groups post their findings, which they have written on the sheet of paper or poster. One by one each group should explain or demonstrate any items not known by other students.

### **Notes**

1. If you have more groups you might wish to have them work on the nouns for the parts of the head and face, nouns for the legs and feet, and nouns for the hands and arms. These groups then can be matched up with the appropriate verb groups to discuss what part of the body is involved in the action.
2. Instead of using bilingual dictionaries, have the students use *Lexicarry*, an illustrated vocabulary builder.<sup>1</sup>
3. Leave the sheets posted on the walls for a few days.

<sup>1</sup> Patrick R. Moran, *Lexicarry* (Brattleboro, Vt.: Pro Lingua Associates, 1984).



# The Overhead Projector

## *Equipment and Accessories*

The overhead projector is one of the simplest and most economical pieces of equipment to operate. It will project and enlarge previously prepared transparencies (clear plastic sheets with writing or drawings) onto a screen or blank wall about 8 feet away. It can also be used in the same way the chalkboard is used: you can write on sheets or rolls of clear plastic and project the image while addressing the class.

In addition to the projector, screen, and transparency, it is necessary to have a grease pencil or a permanent felt-tip marker. For making transparencies from printed material, you will need a Thermofax machine.

## *Attributes and Capabilities*

1. The overhead projector allows you to focus group attention on one spot.
2. Materials such as news articles, cartoons, students' writing can be reproduced and enlarged.
3. Through the use of overlays, you can change the details of a basic transparency.
4. The transparencies allow you to retain a permanent copy of material that on a chalkboard would be erased.
5. It is more economical to make one transparency than to make a photocopy for each student.
6. You can increase your teaching time by cutting down the time you would normally spend drawing, writing, and erasing the chalkboard.

## *The Overhead Projector*

7. The overhead provides a portable, clean alternative to the chalkboard and can reinforce hand-out material.
8. The overhead can project color and with the use of pointers, silhouettes, and other objects, the resulting visual can have color and movement.
9. The overhead projector can be used in a normally lit room.

### *General Suggestions*

1. Opaque pencils provide a clear, easily removed marking but do not project their color. Permanent felt-tip markers can be used for color ("Sharpies" work well). Although water-base markers give fainter coloring, their marks can be removed. Color transparency pencils project color and their lines can be removed with a damp cloth.
2. Angled wall-mount screens provide the most desirable image as they reduce the keystone effect (distorted image).
3. Printed or handwritten material should be a minimum of  $\frac{1}{4}$  inch high to be large enough to be read by viewers. Typewritten material therefore must first be enlarged by photocopy enlarging, printed using large rub on letters, or written on a special typewriter like a Kroy Image Maker.
4. If the projector cannot be set up before class, check out the best position in advance and mark the floor with masking tape or pace out the distance from the machine to the screen. This distance can be determined using the standard ratio: screen width X 1.5. Therefore a 5-foot screen should be  $7\frac{1}{2}$  feet from the projector.
5. If you are using the projector intermittently, turn off the projector light, until ready for the next projection. This is less distracting and shifts the focus of attention from the screen to another point in the class. It also extends the life of the projection bulb.
6. Use cardboard frames to mount transparencies permanently. The frame margin, about one inch wide, can be used for notes and reminders.

## *The Overhead Projector*

# *The Strip T's*

### **A Technique Using the Overhead Projector**

#### **Purpose**

To practice the vocabulary for clothing and the verbs used for dressing and undressing (*put on, mettre, ponerse*).

|   |   |
|---|---|
| L | ✓ |
| S | ✓ |
| R |   |
| W |   |

#### **Materials**

1. A transparency with an outline of a male or female body.
2. Overlays of articles of clothing such as
  - undershirt
  - shorts
  - socks
  - shirt
  - pants
  - belt
  - tie
  - vest
  - shoes
  - jacket, overcoat, raincoat
  - boots

#### **Procedure**

1. Project the clothing items one at a time and have the students identify each.
2. Contrast the actions of putting on and taking off items, to be sure the students know the difference.
3. Present the sequence of the model's dressing routine by overlaying appropriate transparencies on the body outline and narrating the action while the students listen.
4. Ask each student to narrate as you remove the clothing.
5. Ask if anyone can narrate the whole routine.

## *The Overhead Projector*

### **Sample**

*First, Mike puts on his undershirt, shorts and socks.  
Next he puts on his shirt and then his pants or trousers.  
He puts on a sweater if it is cold.  
(Sometimes he puts on a tie and then a vest.)  
He puts his shoes on last.  
Before he leaves the house he checks the weather, and if it is  
raining, he puts on a raincoat.  
If it is mild, he puts on a jacket.  
If it is cold, he puts on an overcoat.*

*At the end of the day when Mike comes home to go  
jogging, he takes off. . . .  
Then he takes off. . . .*

### **Variations**

1. Put the clothing on in inappropriate order (a tie on top of an undershirt or shoes without socks) and ask what the model forgot to put on and what he must do to correct it.
2. Ask the students to prepare transparencies showing other sequencing for special clothing such as the Japanese kimono or layered clothing for winter.

### **Notes**

1. This technique can be used to practice vocabulary for a group of items to be assembled or applied in a particular sequence and for verbs describing the actions. Making a sandwich, making a bed, refinishing a book case, applying makeup are a few ideas that yield such words as *spread*, *strip*, *sand*, *blend*.
2. Use paper dolls as a source of models and clothing. The dolls can be photocopied and the photocopies Thermofaxed to make transparencies.

# *The Overhead Projector*

## *Punctuate*

### **A Technique Using the Overhead Projector**

#### **Purpose**

To identify the punctuation and capitalization that are needed in a given text.

|   |   |
|---|---|
| L | ✓ |
| S | ✓ |
| R | ✓ |
| W | ✓ |

#### **Materials**

1. A transparency of a paragraph with no punctuation or capitalization.
2. A blank overlay sheet for indicating the position of punctuation and capital letters.
3. A colored transparency pencil and a damp cloth.

#### **Procedure**

1. Project the paragraph and ask the students to read the passage quietly to themselves and to note how many commas, periods, capital letters are needed and where.
2. Place the clear transparency over the paragraph and, where students direct you, add the punctuation and capitals with a colored transparency marker.
3. After all the marks have been made, give the students an opportunity to ask questions about usage. Make any final corrections or additions, if needed, using the damp cloth to remove incorrectly placed marks.
4. Have the students tell where and why punctuation occurs. For example, "*There is a comma after 'he said,' because a direct quotation follows.*" "*The second comma separates two items in a list.*"
5. Test the students by removing the overlay and have the students copy the text, adding the punctuation and capitals.

## *The Overhead Projector*

### **Variation**

Hand each student or group of students a blank transparency and ask them to write sentences that parallel the style of the particular sentences in the text. Project the students' work for all to see, correcting it as a class, if necessary, and commenting on anything of special interest.

## *How Blankboro Grew*

### **A Technique Using the Overhead Projector**

|   |   |
|---|---|
| L | ✓ |
| S | ✓ |
| R |   |
| W |   |

### **Purpose**

To practice sequential expressions such as "*first, next, then, after that, afterwards*" and vocabulary for the features found in most towns.

### **Materials**

1. A transparency of a town's basic geographical features (hills, rivers, trees, etc.) with no man-made structures.
2. Overlays of the transportation network, schools, churches, factories, parks, etc.

### **Procedure**

1. Project the basic town site and start by asking the students what they see and how they think the town developed logically, naturally, and historically.
2. Lay the transparencies on top of the site, one by one, in chronological order, and ask students to describe what change is illustrated.
3. After you have run through the whole sequence once, ask if anyone can recall and narrate the development of the town.

## *The Overhead Projector*

### **Variation**

Start with the projection of the town as it is today and one by one, remove the features, making statements working on time expressions such as "*before that . . .*" or "*there used to be. . . .*" For French, work on "*Il y avait . . .*," or "*On voyait.*"

## *Which Way Did He Go?*

### **A Technique Using the Overhead Projector**

#### **Purpose**

To practice giving and taking directions.

|   |   |
|---|---|
| L | ✓ |
| S | ✓ |
| R |   |
| W |   |

#### **Materials**

1. A transparency of a town map.
2. A pointer or instrument such as a pencil on which a small opaque body (to represent a car) is attached to be moved around the map.
3. Hard (photocopied) copies of the map for students to write on.

#### **Procedure**

1. Project the map, and give the students a moment to study it.
2. Read or have the students read the street names and review vocabulary related to directions (*turn at, bear left, head up, down, block, intersection, corner, across from, between, next to, next door to, etc.*).
3. Create a short scenario in which a character such as a bank robber, or a lost dog, will be the subject whose movements are reported.

## *The Overhead Projector*

4. Select a starting point and then move the figure a short distance by means of the pointer handle.
5. Have two students (or two groups of students) take the part of two people involved. One asks, "*Which way did he go?*" and the other responds according to the movement recently shown on the screen.
6. Advance the figure again and continue trying to use movements that will force the students to use desired expressions.
7. To reinforce what was practiced orally, have the students do a written summary in class or as homework. (The hard copy can be marked and taken with them for reference.)

### **Variations**

1. Have the students give you directions to get from one point on the map to another, with the challenge that they cannot tell you to make any right turns.
2. Have students direct one another to destinations by indirect routes going around obstacles. "*You can't go down Main Street because there's been an accident. You'll have to go . . .*"

## *Once Upon A Time*

### **A Technique Using the Overhead Projector**

|          |   |
|----------|---|
| <b>L</b> | ✓ |
| <b>S</b> | ✓ |
| <b>R</b> |   |
| <b>W</b> |   |

### **Purpose**

To practice sequential story-telling skills prompted by a series of pictures as in a serial story or comic strip.

### **Materials**

1. A transparency roll (or series of blank sheets).
2. Color transparency pencils or permanent colored markers.
3. A fairy tale or other tale.

## *The Overhead Projector*

### **Procedure**

1. Tell a fairy tale, illustrating as you speak and advancing the roll as needed for each frame.
2. Rewind the roll and show it again. Let the students ask questions about the story or the language.
3. Rewind the roll and show it a third time, having the students retell the story, one student per frame.
4. Ask if anyone can tell the whole story alone.

### **Variations**

1. Hand out words for the students to use in making up a story. When each student adds a sentence, draw something appropriate (or have the student draw) on the transparency roll. Rewind the roll at the end and have the students retell the tale using the pictures as prompts.
2. Put comic strips on a transparency and have the students explain what is happening.

## *It Goes Like This*

### **A Technique Using the Overhead Projector**

#### **Purpose**

To learn how to explain a process clearly, such as how a nuclear power plant produces energy.

|          |   |
|----------|---|
| <b>L</b> | ✓ |
| <b>S</b> | ✓ |
| <b>R</b> | ✓ |
| <b>W</b> | ✓ |

#### **Materials**

1. A transparency of a cross section of a nuclear power plant's basic layout and equipment.
2. A rotation device to show the movement of steam through the tubes in the drawing.
3. Colored overlays to distinguish different material.

# The Overhead Projector

## Procedure

1. Identify the important parts of the machinery and have the students identify them in random order.
2. Review the vocabulary for the process: *condense, react, split, boil, cool down*, etc.
3. Have the students explain what happens at each stage. You can challenge them to explain the process in their own words, or you can give them a cloze exercise like the following:

*Water boils in the \_\_\_\_\_ when \_\_\_\_\_  
Neutrons split \_\_\_\_\_ and produce \_\_\_\_\_  
Control rods are used to absorb \_\_\_\_\_.*

4. Challenge the students to relate the whole procedure from start to finish, pointing to each step as they go.

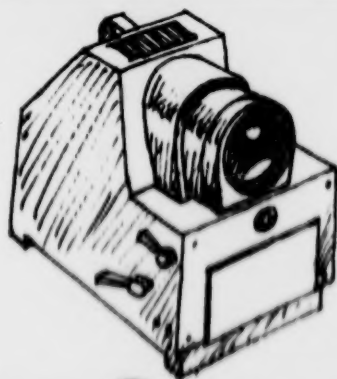
## Notes

1. Nuclear power plants often have education packets, clear diagrams, even transparencies already made up.
2. Descriptions of processes (a Rube Goldberg type of machine, the economic triangle of American colonial trade, the precipitation cycle) lend themselves to the natural use of the present tense, passive, sequential adverbs/connectors, and conditional sentences.

### *A Checklist of What Not to Forget*

Whenever you are requesting equipment or picking it up and setting it up yourself, you should go through this checklist to be certain you have the spare or emergency items so that you will be prepared for whatever situation might occur:

- three-prong plug adapter
- extension cord
- motion-picture take-up reel
- film splicing tape (for temporary attachment of torn 16 mm film)
- spare projection bulb (for 16 mm projector, filmstrip projector, slide projector, overhead projector, opaque projector, etc.)
- flashlight/penlight



# The Opaque Projector

The opaque projector can be used to project and enlarge material such as post cards, pictures in magazines or books, or other material which cannot be shown to a large group or easily passed around.

The newer projectors are not so large, bulky, or heavy as the older models. The one drawback is that you will need a darkened room for the projection.

## *Uses*

1. You can project small copies for large groups instead of passing around material. This keeps the group focused on the same material.
2. If you need to enlarge a small drawing, tape a piece of white paper to the wall and trace the projected image onto the paper.
3. Without having to change the format of student papers you can project students' work for all to see and discuss, critique, and admire. If anonymity is important cover up the students' names or instruct them to put their names on the back of the paper.



# The Slide Projector

## *Equipment and Accessories*

There are several styles of slide projector; their differences lie mainly in the way they store and feed the slides. Some projectors hold the slides in an oblong boxlike tray, some in a doughnut-shaped carousel tray, and others in a cube. The simplest and oldest projectors and the combination filmstrip/slide projectors may require you to hand feed each slide, a time-consuming and noisy process.

In addition to the projector, you will probably want to use a screen, though it is possible to project onto a white or light-colored wall or, if absolutely necessary, a large sheet of blank white paper taped to the wall or chalkboard.

A hand-held remote control unit plugged into the projector will allow you to advance or reverse the slides from any spot within the reach of the remote extension cord, usually 15 to 25 feet.

Some projectors can be connected to a tape recorder so that music, voice, or other sounds can accompany the slides. The addition of a synchronizer and a second sound track will advance the slides automatically.

Another accessory is the dissolve unit, which when connected to two projectors, will alternate the projection of slides from one machine to the other, dissolving from one slide to the other to yield a smooth transition with no flash of white screen between slides.

## *Attributes and Capabilities*

1. Slides are relatively inexpensive and easy to produce or acquire. Using your own camera, you can build your own collection.
2. Slides are flexible to use. You can change the viewing order as often as you like.

## *The Slide Projector*

3. Slides are portable and slide projectors are often more readily available than motion picture projectors or other pieces of equipment.
4. Slides are appropriate for showing:
  - A. Still life such as billboards
  - B. Static scenes such as a city skyline
  - C. Frozen action:
    - a batter swinging at a baseball
    - a policeman blowing his whistle while directing traffic
    - someone crushing out a cigarette
    - someone lighting a pipe
  - D. A collection of items:
    - kitchen utensils
    - footwear
    - different professional uniforms
  - E. A sequence of actions in which viewing actual movement is not necessary:
    - doing the laundry
    - cooking and assembling a hamburger
    - buying a Coke from a vending machine

Actions for which one needs to see the movement (writing Chinese characters, performing an operation, adjusting the idle on an automobile engine, etc.) are better shown by film or video.

5. Remote control allows you to stand at any spot in the room and control the projection. The control can be transferred to one or more students by simply passing the remote control device instead of having individuals move next to the machine.

# *The Slide Projector*

## ***General Suggestions***

1. Always try to set up your projector and screen in advance and focus the first slide. If you cannot set up just before the students arrive, do so at another time and mark the floor with masking tape so that you can quickly position the slide projector and screen. If you cannot do this, pace out the distance so that you'll have a fairly accurate position from which you can make quick adjustments.
2. The projected image should fill the screen and not spill over onto the walls. Neither should there be any excess white border on the top or bottom.
3. If you cannot put the projector far enough from the screen to project an image the size you want, try using a zoom lens or projecting onto the wall instead of the screen (which on a tripod stands a foot or more out from the wall).
4. If the room is difficult to darken, put the screen against the windows so that the light will not hit the screen surface.
5. If you must insert the slides manually, or when preparing a tray, be sure the slides are in the correct position to appear right side up and not reversed or sideways. To do this:
  - Hold the slide so that the picture appears right side up.
  - Mark the slide in the lower left corner.
  - Turn the slide so that the mark now appears in the upper right corner.
6. Slides, like pieces of toast in a toaster, occasionally get jammed. Practice learning how to free them quickly so that you won't lose time or confidence waiting for a technician or an audience expert to correct the situation. Better yet, before inserting your slides, check them carefully for bent or rough corners, the most common cause of jammed slides.
7. If you use your slides frequently or share them, it is worth the extra expense to have them put into either plastic mounts (to prevent bent corners) or glass mounts (preventing fading as well).

## *The Slide Projector*

# *You Are There*

### **A Technique Using the Slide Projector**

|          |   |
|----------|---|
| <b>L</b> | ✓ |
| <b>S</b> | ✓ |
| <b>R</b> |   |
| <b>W</b> |   |

#### **Purpose**

To practice conversation skills and rituals and to work on vocabulary, behavior, and expressions for specific situations while preparing role plays.

#### **Materials**

Slides of provocative, engaging scenes or actions, such as fans on bleachers booing a referee, or a bowler who has just released a ball and has his fingers crossed, or a swimming pool full of children playing and splashing. Norman Rockwell, Grandma Moses, and Breughel paintings are full of the life and detail needed for this technique.

#### **Procedure**

1. Tell the students to imagine themselves in the scene they are about to see and to try to identify what they would see, hear, smell, and feel.
2. Show the slide and allow the students to ask for vocabulary.
3. Ask the students to prepare a short "live-slide" skit, in which they will act out what goes on in the slide scene, with as many students as possible participating.
4. Have the students act out the slide beginning with a "frozen" scene and moving into a one- to two-minute skit with sound and movement and concluding with a "frozen" scene.

#### **Sample**

1. Show a slide of a swimming pool filled with children.
2. Ask one group of students to list vocabulary for clothes, equipment, actions, sounds, smells, etc.
3. Have the students present their lists, teaching new material to others and miming actions as they go, such as putting on sun-tan lotion.

## *The Slide Projector*

4. Ask the students to identify each movement involved in an isolated action such as unscrewing the cap of a bottle of suntan lotion, squeezing out the lotion, rubbing the lotion on arms, face and back.
5. Have the students identify smells (*coconut oil, chlorine*) and describe how things feel (*sticky, smooth, cold, oily*).
6. Have the students question the actors. For example: "*How do you get the lotion out? What does it smell like? How does it smell? How does it feel? Why are you putting lotion on yourself?*"
7. Move on to another action taking place in the pool scene, but have groups rather than the whole class examine the details. Possible scenes: someone drowning, someone going into water as though it is cold, a big boy dunking a smaller one, a displeased child complaining to an adult that another child has just splashed him, a lifeguard blowing a whistle and pointing at someone, someone diving off the high dive.
8. Assign or have your students choose roles in the photo. Choose one student to be the director for positioning and practicing the sounds or lines to be performed. Have the director work with one group at a time and then with all of them together.
9. Rehearse and then present the "live slides."

### Notes

At first glance, some slides may not appear to offer much for language presentation and practice. For example, a picture of someone doing laps in a swimming pool may not initially suggest much more than the comment, "*He's swimming.*" However, focusing on the action can draw out a lot of practical language: "*What is he doing? Why? What stroke is that? How do you do it? What is he wearing over his eyes? Why? How many laps can you swim?*"

# *The Slide Projector*

## *Alternate Scenarios*

### **A Technique Using Two Slide Projectors**

|   |   |
|---|---|
| L | ✓ |
| S | ✓ |
| R |   |
| W |   |

#### **Purpose**

To practice using expressions of probability (it must, it could, it has to be) and expressions of opinion (I think, I believe, it looks like, but I could be wrong, it seems, it appears while determining the correct sequence of a group of slides.

#### **Materials**

1. Two sets of slides identical except for one scene which completely reverses the conclusion the viewers will make of the series.
2. Two projectors and two screens.
3. Two viewing rooms or a divider in a large classroom.

#### **Procedure**

1. Instruct two groups of students to view all the slides given to them and then to sort them into a sequence to relate a story.
2. Have the students write the story.
3. When both groups have finished, reconvene the class to compare the stories. Discuss the differences in the groups' conclusions before viewing the slides again. This forces the students to describe in detail the actions that led them to draw their respective conclusions.
4. Show the slides again.

## *The Slide Projector*

### **Sample**

Divide the class into two groups: A & B. Give each group the slides marked for that group.

1. For A & B: A man, a tear rolling down his face, sitting in an airplane seat.
2. For A & B: The man waving as he stands by the boarding or exit door.
3. For A only: A crowd waving goodbyes and exchanging departure hugs.

For B only: A crowd of people welcoming arrivals, hugging and waving welcomes.

4. Group A determines that a man has just said goodbye to someone close to him, has waved goodbye, and is feeling a little sad as he sits on the plane awaiting departure.

Group B determines that a man is anticipating a long-awaited reunion, waves to his friends as he arrives, and is greeted along with others who have just deplaned.

### **Variations**

1. Work with the class as a whole, showing both versions, and ask them what order the photos should be in and why, and which photos could be at the beginning or end and why.
2. Other series of slides might show someone (a.) putting clothes in a washer, (b.) adding detergent, (c.) taking wet clothes out of the washer, (d.) folding dry clothes, or (a.) a football player kicking a football, (b.) a shot of a football going through a goalpost, (c.) a shot of a winning player being doused with champagne, (d.) a shot of losing players looking morose and quiet in the locker room.

# *The Slide Projector*

## *Time Machine*

### **A Technique Using the Slide Projector and Brown Paper**

|          |   |
|----------|---|
| <b>L</b> | ✓ |
| <b>S</b> | ✓ |
| <b>R</b> | ✓ |
| <b>W</b> | ✓ |

#### **Purpose**

To develop observation and description skills while comparing sequences of slides.

#### **Materials**

1. Two slides of the same person, object or scene taken at different times and showing changes, or contrasts. For example: a picture of you at age three and another at age sixteen, a picture of a seedling and another of a full-grown tomato plant with ripening fruit, or a slide of your town in winter and another in summer.
2. Large sheets of paper, colored felt-tip markers.

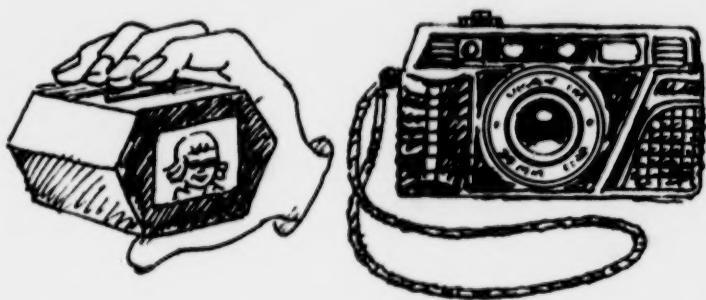
#### **Procedure**

1. Show the two slides, giving the students one or two minutes to study each one, and then time to ask for vocabulary or the identification of objects, conditions, or whatever is needed.
2. Divide the class into teams and tell the students they are to view the slides again, observe as many differences as possible, and then write sentences comparing the two slides on the sheets of brown paper.
3. Award one point for each correct sentence.

#### **Sample**

Show the slide of a tomato seedling and then the one of the full-grown plant with ripe tomatoes.

Possible sentences: "*The large plant is not so delicate as the seedling. The seedling needs more daily care. The large plant has more leaves, thicker stems, and tomatoes. It is taller and stronger.*"



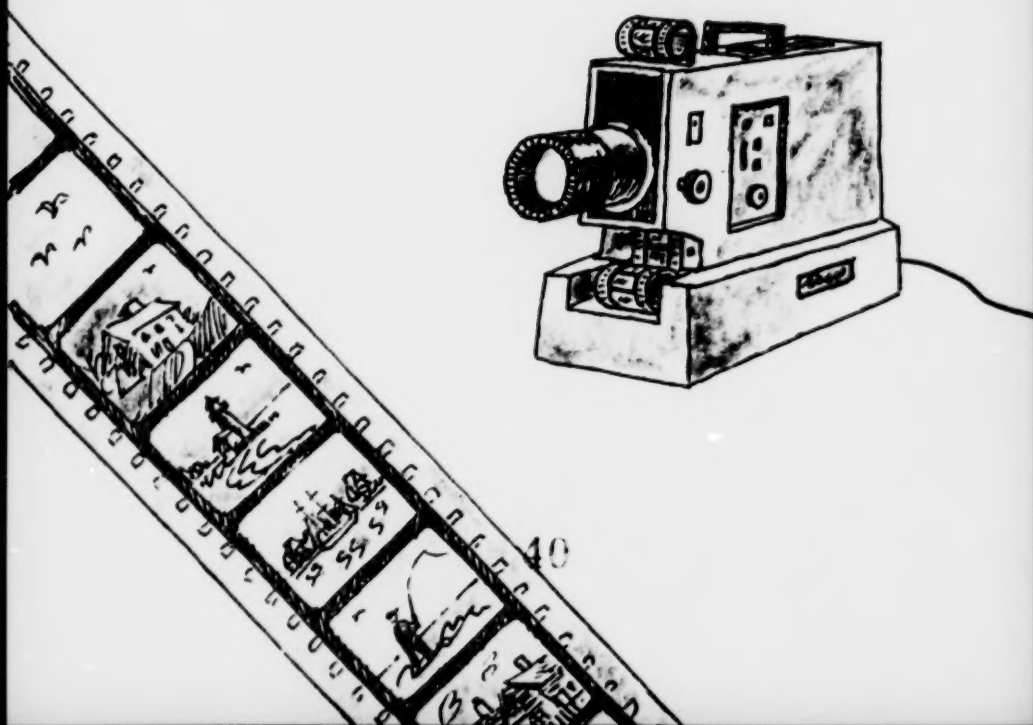
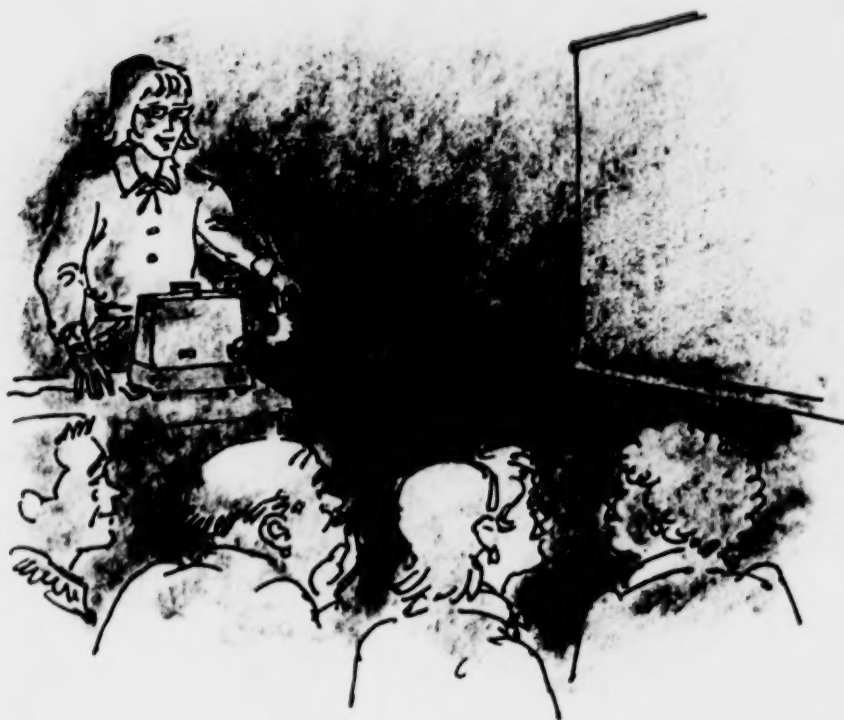
# The Camera

An easy-to-operate camera with a flash attachment can be used by you and your students for a variety of valuable exercises:

- photo essays by individuals or groups for presentation to the class or the school
- photo journal of class field trips
- photos of students involved in class activities that might be of interest to the local newspaper
- slide series of the step-by-step procedure for operating a piece of equipment or performing some sequenced action

Usually, film and processing is cheaper for slides than for prints, and slides are more versatile. You can show slides to a large group or, with a hand-viewer, to an individual. Prints can be made from slides if desired. The reverse is also possible; slides can be made from either prints or color negatives. However, those made from prints are not so good and are more expensive than those from negatives.

The justification for spending time and money on taking pictures of students and class excursions is that most people like seeing themselves on screen and will be more involved in discussing their own pictures than they would be discussing commercially-prepared pictures or those of a stranger.



# The Filmstrip Projector

## *Equipment and Accessories*

Filmstrip projectors are fairly easy to operate and since you are handling only one piece of film, sometimes less trouble than dozens of individual slides. Following directions in the manual or on the machine itself, you simply insert, feed, or thread the film into the projector and then advance the knob or dial for each picture frame. The film itself is little more than a collection of slides assembled and put on one piece of film. As with the slide projector, you will need a screen or other suitable projection surface.

## *Attributes and Capabilities*

1. The machine allows you to advance the filmstrip in either direction, forward or backward. You cannot skip frames, but you can hold a piece of paper or cardboard in front of the lens to block out certain frames if desired.
2. There are many commercially-prepared educational film strips with accompanying synchronized audio cassettes.
3. An advantage of the fixed sequence of filmstrips over slide sets is that individual frames cannot be lost. Single slides are easily damaged or mislaid.
4. You can have your own slides put into filmstrip form for ease in handling and storing. It is expensive but may be worth the cost if the slides are frequently used in a set sequence.

## The Filmstrip Projector

# There Used To Be

### A Technique Using the Filmstrip Projector

|   |   |
|---|---|
| L | ✓ |
| S | ✓ |
| R |   |
| W |   |

#### Purpose

To practice observation and description skills while commenting on the differences between sequential photos seen in reverse chronological order.

#### Sample Materials

Use a filmstrip showing the development of an area such as the island of Nantucket in chronological order starting with shots of the island as a fishing/whaling center, progressing to development as a summer resort.

#### Procedure

1. Insert the filmstrip and advance to the last frame while covering the lens. Then show the strip in reverse chronological order.
2. Have the students create a narrative on the differences from one frame to the next, using the phrase "*There used to be . . .*" or "*There didn't use to be . . .*"

#### Sample Narrative

*Now at Surfside on the south side of the island there are many large, year-round homes, but there didn't use to be. There used to be small summer cottages. There is no inn at Surfside now, but there used to be a large inn known by the Indian name "Weweeder." There used to be Indians on Nantucket. Smith Point is now an island but it used to be part of the main land before the hurricane. Windmills used to grind corn and flour up on Mill Street. One still does, but only for tourists and visiting school children.*

## *The Filmstrip Projector*

### Notes

1. Choose your filmstrip carefully. It should show physical development clearly, or something everyone knows does not exist or is not common today.
2. Like backwards buildup, you can ask each student to repeat the sentences before his. This presents a challenge to remember the previous sentences at the same time that it gets the students to practice a particular structure.
3. Vocabulary generated in the exercise can be written on a large sheet of brown paper and worked with for pronunciation and usage, after the filmstrip showing.
4. Other possible subjects: the development of a country, the expansion of a business, the development of writing (quill and ink up to computers), or the development of communications systems (flags, fires, mirrors, telephones, satellites, etc.).
5. Many companies have produced educational presentations on their products and development and are happy to distribute them free of charge as public relations. If some of the frames are not important to your goals, simply block them out by holding up a piece of paper in front of the lens.
6. This technique would also work well with slides, as you can insert the slides in whatever order you choose.

# *The Filmstrip Projector*

## *The Process Of*

### **A Technique Using the Filmstrip Projector and the Cassette Recorder**

|          |   |
|----------|---|
| <b>L</b> | ✓ |
| <b>S</b> | ✓ |
| <b>R</b> | ✓ |
| <b>W</b> | ✓ |

#### **Purpose**

To practice describing and recording a process accurately.

#### **Materials**

1. A filmstrip of a process or procedure, which occurs in sequence.
2. A filmstrip projector and screen.
3. A cassette recorder and a cassette.
4. A microphone.

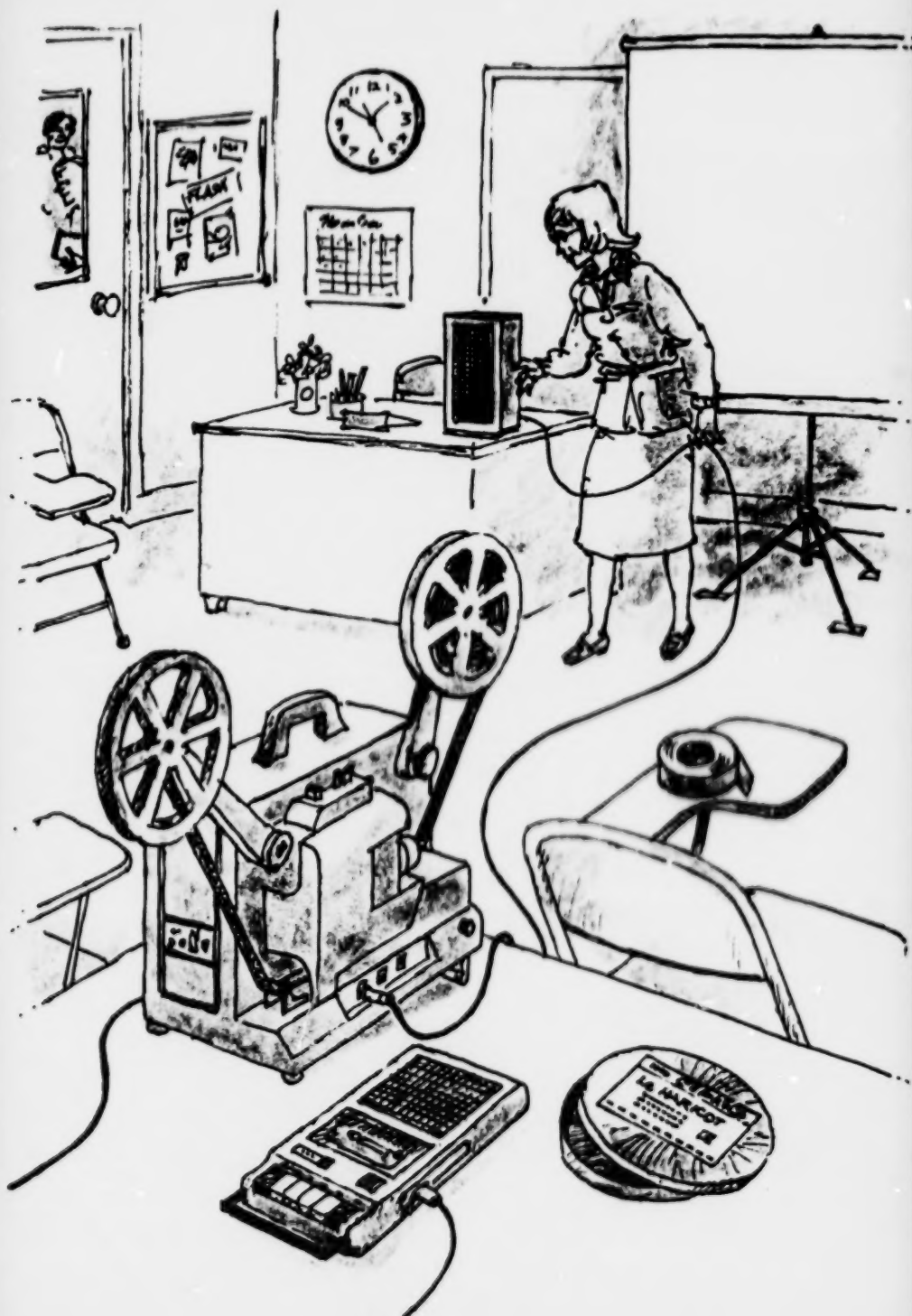
#### **Procedure**

1. Tell the students that they are to make a cassette recording of directions or a description of a process. The steps should be explained clearly enough so that someone who cannot see the filmstrip will be able to follow them easily.
2. Show the strip through once.
3. The second time, allow the students to operate the projector, pausing and requesting vocabulary when needed.
4. Give the students three to five minutes to write their directions or descriptions if needed.
5. Have the students make recordings to narrate the strip.
6. Listen to the recordings as a class and judge each on clarity. (Would a native speaker get the message?)

## *The Filmstrip Projector*

### **Notes**

1. Divide the class into groups and challenge each to prepare the most succinct description possible.
2. Do not allow the students to write their script before taping, but have them make a transcript after the tape is made. Then let them work on the transcript looking at accuracy, style, pronunciation, etc.
3. If the students have written the text prior to taping, have them compare it with what they actually said. Work on accuracy, pronunciation, and any rewording needed. Try to have students provide the corrections first.
4. Possible Procedures:
  - putting a ribbon in a typewriter
  - making a baked, stuffed potato
  - changing the oil in your car
  - tying a fly, or putting a worm on a fishhook
  - doing the butterfly swim stroke



# The 16 MM Projector & Video Cassette Recorder

## *Equipment and Accessories*

Since many of the techniques described for film projectors can be used with video recorders as well, these two pieces of equipment are covered in this one chapter. But in spite of the similarities in their projected images, it is important to compare their capabilities, especially if you have a choice between the two.

### **16 MM Projectors**

There are two types of projector: Manual-load and self-loading. Few schools today have manual-load machines, even though they are not especially difficult to thread, and they have some advantages over the easy-to-operate, self-threading machines. Both machines advance the film through the machine by a series of rollers with spikes (sprockets), which grab the film in the sprocket holes and pull it along a path before the lens and projection bulb, and over the sound drum. Most machines have a diagram of the threading pattern printed on the side of the machine or the cover. Most self-loading machines require you to feed the film around rollers before securing it on the take-up reel. Some new projectors are sprocketless and completely self-loading. It is helpful to know how to thread the machine yourself because when the film is torn or is off track you will know how and where to reposition the film.



## *16 MM Projector & VCR*

Sound is usually projected from the machine itself, coming, therefore, from behind the viewers. Many projectors have a built-in speaker jack into which a cable connected to a loudspeaker can be plugged so that an external speaker can be placed under or near the projection screen for better sound projection.

### **Video Cassette Recorders**

A video cassette recorder, referred to as a VCR, is a lot like a cassette tape recorder in appearance and ease of operation. The film is encased in a plastic cassette which is inserted into a slot. There is a series of basic control keys for "Play, Stop, Fast Forward, Rewind, Pause," and "Record". There is also a tape counter, which is essential for locating particular spots on the film. There may also be other buttons and controls such as a timer, clock, etc. Check the manual for their operation.

The VCR requires a monitor for playback of the recorded cassette. It is essential to know the format of the VCR as the cassettes will work only in the compatible machines. The common formats are 1" Professional,  $\frac{3}{4}$ " U-Matic (the old industrial/educational standard),  $\frac{1}{2}$ " Beta,  $\frac{1}{2}$ " VHS, 8 mm (new and compact). It is also important to know that there are different "standards" and that, unless you are using a multi-standard VCR and a multi-standard monitor, your tape and machines must be the same. (Some of the standards are: NTSC, the system used in the U.S. and Japan; SECAM, the system used in France and some French-speaking countries; and PAL, the system found, with some various forms, in many European, African, and Latin American countries.

A remote control device will allow you to operate the playback, rewind, fast forward, pause, and frame-by-frame advance from afar.

# *16 MM Projector & VCR*

## *Attributes and Capabilities*

### **16 MM Projectors**

1. Film needs to be shown in a darkened room.
2. Film can be more engaging than video because of the larger screen and sharper picture. Peripheral vision operates much more with video viewing and therefore leaves the audience more separated from the image and more easily distracted.
3. Film is more expensive and generally limited to professionally prepared copies.
4. Film cannot easily be copied onto film. (It can be copied onto video cassette, but will flicker. Also care must be taken to observe copyright laws.)
5. Film should not be rewound through the projector as the film can easily be damaged.
6. Film projectors, unless located in a projection booth, are noisy.

### **VCR**

1. Video does not require a darkened room.
2. Video projectors give a larger image than the usual monitors, but they are still expensive and the images are somewhat grainy. In time they should improve and come down in cost.
3. With a video receiver, you can record live broadcasts for viewing at a later time. Most VCR's have timing devices so that the machine will turn itself on and off to record a pre-selected program.
4. Blank video cassettes are inexpensive (about \$7.50 for two hours) and rental cassettes can cost as little as \$1.00. A wide variety of rental material is available and accessible.

## *16 MM Projector & VCR*

5. Video tape can be rewound and replayed in portions with little wear on the tape. (Most tape brands will provide at least fifty showings with no noticeable wear.)
6. Video machines are noiseless during projection.
7. With a video camera you can prepare your own tapes.

### ***General Suggestions***

#### **16 MM Projectors**

1. Set up your equipment in advance so that you can focus the image, adjust the lens or screen so that the image fills the screen as much as possible, leaving no white border, and set the film at the title frame, not the leader or count-down numbers on the leader. If you cannot set up in advance, but always use the same room or have access to the room a day ahead, take time to set up the projector and mark the floor with masking tape for the position of the projector and the screen. If this is not possible, then pace out the distance between screen and projector so that you can approximate it quickly when preparing.
2. The screen should be set up against the windows if the room is not completely dark.
3. If you have an extension speaker, set the speaker up under or to the side of the screen so that it faces and broadcasts to your audience.

#### **VCR**

1. Cue up tapes before the class.
2. If you are using only segments of a tape, be sure to set the tape counter at 0000 and locate the segment you want to watch before showing the tape.

## 16 MM Projector & VCR

3. Use the pause control for no longer than 30 seconds to avoid damaging the tape. If a longer pause is needed, use the stop control.
4. If you don't have a large-screen monitor, be sure to position the monitor so that the screen is high enough for all to see, and free of glare.

### Note

The last three techniques ("Mimic," "Newswatch," and "Before and After") have been designated for use with video recorders because they require repeated viewing of segments of the tape and rewinding, both of which can be damaging to 16 mm film. You can, of course, use the techniques with film, but the ease of operation is reduced and the depth and length of examination of the film might be limited.

## *Before the Show*

### A Technique Using 16 MM or VCR

|   |   |
|---|---|
| L | ✓ |
| S | ✓ |
| R | ✓ |
| W | ✓ |

### Purpose

To present and practice vocabulary and predict the plot and then some expressions used in a film before it is shown.

### Materials

1. A list of phrases and vocabulary or excerpts from the script that suggest the story and give clues to characters, location, etc.
2. A film/tape.
3. Projector & screen/VCR.

## 16 MM Projector & VCR

### Procedure

1. List the vocabulary or write the excerpts from the text on the chalkboard.
2. In choosing the list of vocabulary to suggest the story, determine whether the dialog or a description of the action will give the best clues.
3. Put the students in groups of three to work together to figure out the action, plot, characters, location, etc.
4. Have each group present its conclusions.
5. Show the film, stopping where necessary to have students paraphrase what they have seen up to that point.
6. Discuss the differences in predictions and the actual story.

### Sample 1 (Using a list of vocabulary & phrases)

1. Put the following list on the chalkboard:

*Luxurious ocean liner*  
*Maiden voyage*  
*London — New York*  
*Iceberg — North Atlantic*  
*S.O.S.*  
*Insufficient lifeboats*  
*Rescue delayed*  
*Boat sank*

2. Ask the students to summarize the plot suggested by the above list.
3. Limit the summary to three sentences.
4. The students should produce sentences such as:

*A luxurious ocean liner on its maiden voyage from London to New York struck an iceberg in the North Atlantic ocean. The ship sent an SOS, but because of insufficient life boats and delayed rescue efforts, many passengers perished as the boat sank.*

## 16 MM Projector & VCR

### Sample 2 (Using an excerpt from the text)

1. Read the following dialog:

*A: OK, we got eggs; we got milk; we got butter.*

*B: You dropped some shell in there.*

*A: Ah, that's all right—makes it crunchier that way. All right, I'll tell you what, why don't you beat 'em. . . . First thing we need is a hot fire. Then we take the bread and we uh, we uh, uh. . . we. . . fold it!*

*B: I think you forgot the milk.*

*A: Milk comes last. . . .*

*B: I don't like it when it's in pieces.*

*A: Look, it tastes the same whether it's in pieces or whether it's whole. I mean, bread is bread. What you don't know is that you go into the best restaurants in the world and you see . . . (it) folded. You get more bites that way.*

2. Ask the students to answer these questions:

A: Where is this conversation probably taking place? (Kitchen)

B: What are they preparing? (French toast)

C: What is the attitude of B toward A's preparation? (He lacks confidence in A.)

D: What two lines give you the impression that A really does not how to prepare this? (*We uh, we fold it [the bread]; you forgot milk.*)

This is a scene from the film *Kramer Vs. Kramer* in which the father is trying to prepare breakfast, with disastrous results.

## *16 MM Projector & VCR*

# *Observing with Clues*

### **A Technique Using 16 MM or VCR**

#### **Purpose**

To have students identify specific elements in a film and to discuss their importance.

|   |   |
|---|---|
| L | ✓ |
| S | ✓ |
| R |   |
| W |   |

#### **Materials**

1. A film/tape.
2. Projector and screen/VCR.
3. A list of moods or impressions to be identified with characters in the film.
4. Actions or a sequence of events in the film, listed in scrambled order.

#### **Procedure**

1. Divide the class into two or more groups depending on class size and the number of lists.
2. Instruct one group to identify the characters who exhibit the particular mood or give a specific impression through language, actions, or physical appearance.
3. Show the film.
4. After showing the film, give the students three or four minutes to reflect and jot down notes to substantiate their conclusions. Allow the groups five minutes to concur.
5. Show the film a second time if necessary.

## *16 MM Projector & VCR*

6. If the students have missed a particular action, such as a frown, demonstrate the action and ask if another student can identify the character who frowned and what the significance of the action is.
7. Discuss the groups' findings with the whole class, listing the evidence for each conclusion.

### **Notes**

1. You may wish to limit the viewing to a short portion of the film, especially if it is long and you plan to see the particular scenes more than once.
2. It may be helpful to discuss the various moods or impressions that one action can imply: A cough, for example, can suggest disapproval, surprise, or embarrassment. You can also ask the students to brainstorm the many actions that can suggest disapproval: a frown, a cough, a sigh, rolling of the eyes, etc.

### **Variations**

Have the students search for the information individually as they view the film, but have them compare their notes in pairs or groups, helping and challenging one another as appropriate.

## *16 MM Projector & VCR*

# *Do You Hear What I Hear?*

### **A Technique Using the 16 MM or VCR and a Tape Recorder**

#### **Purpose**

To listen to and interpret or paraphrase portions of a pre-recorded sound track. To explain difficult passages and identify particularly interesting patterns of speech, pronunciation, or vocabulary.

|   |   |
|---|---|
| L | ✓ |
| S | ✓ |
| R | ✓ |
| W |   |

#### **Materials**

1. Prerecorded passages of sound track.
2. A tape recorder.
3. A transcript of passages, if necessary.

#### **Procedure**

1. Tell the students that they are going to listen to portions of the film sound track and then answer questions about the passage.
2. Play the tape.
3. First ask the students what they heard. Allow them to list whatever they think was said.
4. Next, ask the students to think back for a moment and try to determine who was speaking, where they were, what mood they were in, and what they were doing and why.
5. Replay the tape if necessary for students to confirm or reject their conclusions, and to fill in any gaps they may not have noticed in the first listening.

#### **Variation**

Choose one sentence or exchange between characters and ask the students to imitate the tape in intonation, pronunciation, and speed.

## *16 MM Projector & VCR*

# *Narrated By*

### **A Technique Using the 16 MM or VCR and a Tape Recorder**

|          |   |
|----------|---|
| <b>L</b> | ✓ |
| <b>S</b> | ✓ |
| <b>R</b> | ✓ |
| <b>W</b> | ✓ |

#### **Purpose**

To practice narrating portions of a film, perfecting and recording the narration.

#### **Materials**

1. A short film/tape, or portion of a film, such as a travelogue or news broadcast.
2. Projector and screen/VCR.
3. An audio tape.
4. A tape recorder.
5. A microphone with remote control.

#### **Procedure**

1. Tell the students that they are going to narrate a film and record the narration on tape to be played simultaneously with the film.
2. Show the film with the sound off.
3. Assign each student a portion to narrate.
4. Show the film again, stopping after each student's section to allow for questions and vocabulary confirmation.
5. Allow the students five to ten minutes to prepare and practice reading their narration.
6. Using a tape recorder with a remote-controlled microphone, have the students record their sound track.

## *16 MM Projector & VCR*

7. Play the tape along with the film, allowing the students to control the tape by remote control so that the tape is correctly paced to the film.

# *Lights, Camera, Action!*

## **A Technique Using the 16 MM or VCR and a Tape Recorder**

### **Purpose**

To write and record dialogs for actions that elicit predictable reactions, or idiomatic expressions.

|   |   |
|---|---|
| L | ✓ |
| S | ✓ |
| R | ✓ |
| W | ✓ |

### **Materials**

1. A short segment of a film/tape showing a function such as introductions, warning, expression of condolences, ordering a meal, scolding an animal for misbehavior, etc.
2. A projector and screen/VCR.
3. A tape recorder and blank tape.
4. A remote control microphone.

### **Procedure**

1. Show the film segment with the sound off.
2. Allow the students to consult their dictionaries for vocabulary and expressions to explain what is happening.
3. Have the students take on the roles of actors and scriptwriters. Give them 15 to 20 minutes to write and rehearse the dialog for the actors selected.

## 16 MM Projector & VCR

4. Have the students make a first tape to examine for correct intonation, pronunciation, type of voice (gruff, whiney, soft), and sound effects.
5. After you and the students have critiqued the first tape, rehearse for and record a final tape in synchronization with the film.

### Notes

Possible segments for dialogs:

- Dustin Hoffman teaching his son to ride a bike in *Kramer vs. Kramer*
- Humphrey Bogart saying goodbye in *Casablanca*
- Jessica Lange, kicking and screaming in *King Kong*
- Ordering a drink at the bar in *My Dinner with André*
- Henry Fonda coaching his grandson on how to land a fish in *On Golden Pond*.

## Mimic

### A Technique Using the VCR

|   |   |
|---|---|
| L | ✓ |
| S | ✓ |
| R |   |
| W |   |

#### Purpose

To have students reproduce as closely as possible the actions, facial expressions, language, and tone of selected portions of a video tape.

#### Materials

1. A VCR and monitor.
2. A remote control with forward, rewind, slow, and pause.
3. A selected portion of a prerecorded cassette (chosen for clarity of facial expressions and language).

## 16 MM Projector & VCR

### Samples

1. The introduction of "General Geranium" to Alan Bates in *Le Roi de Coeur* (French feature film, *The King of Hearts*)
2. Johnny Carson as Swami, "Karnac, the Magnificent," giving questions to answers
3. Judge Wapner of "People's Court" handing down a verdict
4. A news interview with a person on the street
5. Howard Cosell interviewing a losing player
6. Alfred Hitchcock introducing one of his programs

### Procedure

1. Give the students a general description of the situation.
2. Divide the class into groups or pairs (depending on class size).
3. Assign each pair or group one item to look for and describe in as much detail as possible, such as body language, facial expressions, clothing, furniture.
4. Show the tape. Have each group confer and then present its work, answering questions posed by other students.
5. Have students review the tape, listening this time for language only.
6. Assign each group the responsibility of preparing one of its members to take on the role of a film character. The groups must consider body language, tone of voice, staging, etc., and act as advisors to their actor.
7. Have the students act out the excerpt with as many repetitions as necessary, reminding them that actors rehearse many times.

## 16 MM Projector & VCR

### Notes

1. Choose particularly expressive and animated scenes.
2. Choosing well-known individuals or popular scenes (Rhett Butler's farewell to Scarlett O'Hara or Jack Benny's famous, hesitant, "Welllll") gives students cultural information that often is referred to among native speakers in passing conversation but is often lost on non-natives.

## Newswatch

### A Technique Using the VCR and Brown Paper

|   |   |
|---|---|
| L | ✓ |
| S | ✓ |
| R |   |
| W |   |

#### Purpose

To develop cultural insights, listening comprehension skills, and vocabulary by learning how to predict the subjects and language of news items before viewing a video recording and by identifying the news items that were not predicted.

To paraphrase the news using vocabulary appropriate to news broadcasts.

#### Materials

1. A pre-recorded video cassette of a five-minute summary of the current news.
2. A VCR and monitor.
3. A remote control.
4. A chalkboard or large sheet of paper and markers.

## *16 MM Projector & VCR*

### **Procedure**

1. On the board or paper, list the items the students expect to hear and see in the news, given what is going on in the community, nation, and world.
2. For each item listed, have the students predict the vocabulary they may hear.
3. Instruct the students to keep a list of the news items as they watch the tape, numbering or sequencing the items.
4. After viewing the tape, check the prediction against the students' lists (one- or two-word phrases are sufficient to identify the items).
5. Replay the tape, stopping at the end of each item for the students to inquire about any words or phrases they didn't understand.
6. Ask the students to paraphrase all or selected items.

### **Variations**

1. Divide the class into two groups or teams and have each prepare three yes/no or true/false questions for the other group or team.
2. Follow the same procedure with a recording of the weather forecast.

### **Notes**

1. Weather and news are highly predictable and of common interest to all students. Many items reoccur throughout the week, providing natural reinforcement of vocabulary and expressions.
2. Newspapers can also be used either to help with the prediction stage before viewing or as reinforcement after the listening and viewing.

## 16 MM Projector & VCR

# *Before and After*

### A Technique Using the VCR and the Video Camera

|   |   |
|---|---|
| L | ✓ |
| S | ✓ |
| R |   |
| W |   |

#### **Purpose**

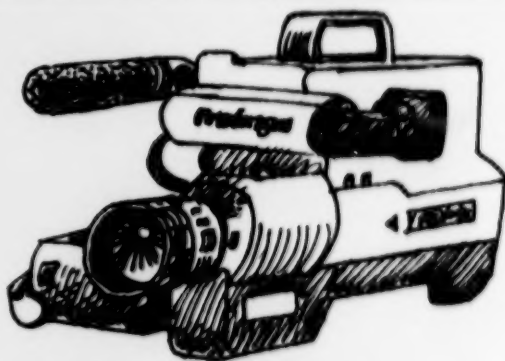
- To help the students identify their goals for a course or session.
- To give you a visual/ audio record of students at the beginning of a course.
- To provide comparison and give the students a means of observing their progress.

#### **Material**

1. A video camera and microphone.
2. A blank video cassette.
3. A VCR and monitor.

#### **Procedure**

1. Set up the camera in advance.
2. Before they come to class, have the students prepare questions for three- to five-minute interviews with each other.
3. Tape the interviewing, pair by pair.
4. After the taping but before the viewing, have the students comment on how they felt, what they forgot to say or didn't intend to say, etc.
5. View the tape.
6. Ask the students to list the positive points for each interview.
7. Have the students set goals for the course based on their own observation of their proficiency with the language (pronunciation, word order, intonation, body language, grammar).
8. At a later time, or at the end of the course, repeat the exercise. Show both tapes in sequence and, in terms of the stated goals, make comparisons.



# The Video Camera

Today there are lightweight, easy-to-operate, portable cameras and tripods which make taping fairly simple. Like audio tape, the video tape allows us the luxury of reviewing our actions and speech, making possible detailed study needed for improvement or development of observation skills.

## *Uses*

1. You can bring the outside world into the classroom by taping native speakers in cultural situations, such as pumping gas at a self-serve station, having a traditional family Thanksgiving dinner, or ordering and picking up food at a fast-food drive-up window.
2. You can also take your class to the outside world by taping their activities such as (a.) interviews showing your students' perceptions of the language and culture they are studying, (b.) dramatic presentations or skits prepared by your students, or (c.) language lessons showing particular techniques of learning and practicing a language.
3. Students can video tape rehearsals for live performances in the same way that athletes use video tapes to study, critique, and improve their performance of particular skills.



# The Audio Cassette Tape Recorder

## *Equipment and Accessories*

Cassette recorders vary greatly in size, special features, quality of sound recording and transmission and, of course, price. Bigger isn't necessarily better or more expensive. A good quality recorder the size of a paperback novel may cost twice as much as a briefcase-size "boom-box." All recorders will have the following in common: a panel of keys or buttons for rewind, play, record, stop, and fast forward. Additional features may include pause, a tape counter, a graphic equalizer, and a VU meter. Most machines also have jacks for patch cord connections. The jacks are marked "Aux In," "Mic In," or "Ear" to indicate input of such auxiliary equipment as a radio, TV, or other tape recorder, a microphone, or an earphone. It is important to respect the jack markings. Patching a cord into the wrong jack can ruin the machine. When in doubt, check the manual or ask your a-v director or another expert.

Most recorders have built-in condenser microphones with varying degrees of sensitivity and ability to block out background noises. (Check out your recorder's sound quality before you use it in class.) However, you may wish to use a remote control microphone, because it allows you to start and stop the tape easily, often records a clearer voice with less background noise than does the built-in microphone, and does not make such a noticeable stopping sound in the recording as does the stop control on the machine.

A patch cord is like an extension cord with a plug at each end. The type of plug needed (phone plug, RCA plug, mini-plug, etc.) is determined by the jack it will fit into. Whenever you are patching two pieces of equipment together, you must first verify the type of plug required at both ends.

The cassette is simply a plastic housing for the recording tape. The tape is permanently threaded and held in the correct position inside the plastic case. The cassette protects the tape and makes it easy to handle. Although we commonly speak of recording a tape on two sides, we really are recording on the

## *Audio Cassette Tape Recorder*

top and bottom half of the same side of the tape. The area of the tape used for a recording is determined by the "head," which may use half or a quarter of the tape. Although tapes vary in length and quality (determined by the material and thickness of the tape), all cassettes by licensing agreement are the same size, have the same width of tape, and use the same recording speed. ("8-track" and some dictating cassettes are exceptions.) The type of machine a cassette is recorded on may affect the playback on another type of machine.

### *Attributes and Capabilities*

1. The tape recorder allows you to capture sound and to play it back as many times as you wish.
2. You can edit or change a recording.
3. You can record a large or small group conversation with little inconvenience to the speakers by using the built-in microphone.
4. By using a remote control microphone you can require speakers to pick up the microphone when ready to speak, thereby making a conscious assertive move and taking some responsibility for learning/practicing.
5. Because of its portability and the ease with which auxiliary sources can be patched in and recorded, you can bring a lot of important aural realia to your classes: airport, bus, and train announcements, radio news and weather broadcasts, TV and movie sound tracks, telephone recordings, on the street recordings, etc.
6. An assignment or classroom exercise requiring students to work as a group with one recorder can be a group-building activity as the students will have to get close to the machine to work, figure out, and operate the machine for the group.
7. A battery-operated recorder will allow you to send a student or group of students to almost any place to work individually or collectively, with prerecorded material or with an assignment to record.

## *Audio Cassette Tape Recorder*

8. A tape recorder focuses on sound only, excluding the visual dimension that is added by video. Working only with sound allows students to imagine the visual dimension and thereby adds to the class work. It does not impose a particular image on the listener.
9. A recorder with headphones patched in enables one or more students to work with a recording without disturbing others in the same class.

## *Error Correction*

### **A Technique Using the Cassette Recorder**

#### **Purpose**

To record student speech for error correction and vocabulary expansion.

|   |   |
|---|---|
| L | ✓ |
| S | ✓ |
| R |   |
| W |   |

#### **Materials**

1. A cassette and recorder.
2. A volunteer student to work with the teacher for three to five minutes.

#### **Procedure**

1. Ask for a volunteer who wants to work on pronunciation and accuracy.
2. Instruct the student to forget about the rest of the class while he gathers his thoughts about a particular subject to be described and taped.
3. Use the built-in microphone so that the student will forget about the recorder and speak as naturally as possible.
4. Instruct the rest of the class to sit as observers, holding their questions and corrections for later.

## *Audio Cassette Tape Recorder*

5. Instruct the volunteer to take a minute to collect his thoughts and when ready to tell you about how his family used to spend summer Sundays when he was 10 years old.
6. When the student is ready to speak, tell him to begin and allow him to proceed with his description.
7. Every few sentences or so, stop him to tell him you want to clarify what he has related so far. Paraphrasing as closely as possible without giving an interpretation or personal reaction to the information, repeat what he has said up to that point. Where possible, introduce new vocabulary in such a way that he will understand that this is what he said, but in different words.
8. When the student has finished relating the information, turn the recorder off. Ask if he has any questions. Ask if he heard any new words suggested in the paraphrasing or corrections.
9. Rewind the recording, play it up through the first paraphrasing, and stop. Ask the volunteer to identify any differences and to ask if he knows why something was different.
10. Allow other students to identify any vocabulary or errors missed by the speaker.
11. Once the tape has been reviewed, ask the student what errors were corrected. Have others help if necessary. Ask what information, vocabulary, structure or style is new.
12. Ask if another student wishes to try to repeat what the first said.

### **Variations**

1. Ask the students to describe a favorite relative/friend/place. Something students can "lose" themselves in is the best subject because they get caught up in thinking about the subject and find it easy and pleasant to speak about it.
2. Have the whole class retell the student's material.
3. Write a transcript of the recording and distribute copies of it for study.

## *Audio Cassette Tape Recorder*

# *Correcting Compositions*

### **A Technique Using the Cassette Recorder**

#### **Purpose**

To promote self-corrections of and improvements on students' written work.

|   |   |
|---|---|
| L | ✓ |
| S |   |
| R |   |
| W | ✓ |

#### **Materials**

1. A blank cassette 5 to 10 minutes long.
2. A cassette recorder.
3. Student compositions for corrections or comments.

#### **Procedure**

1. Read the student's work before recording.
2. Using the recorder, tape record how the paper should read exactly or make suggestions about how the student should approach a rewrite of the material. (Example: "*Ugo, put all the verbs in the past tense; combine the first two sentences using a relative clause; divide the second paragraph into two shorter paragraphs,*" etc.)
3. Return the composition and the tape to the student. Instruct him to complete the revision and to return the tape.

#### **Note**

I have found this to be very effective and popular with students who do not have the time to sit down with me to go over their work with them in person. It helps me too, as it is faster than writing out the directions and it seems more personal. Students working with my tape corrections are more likely to make the changes and make them more quickly than those to whom I write comments on the papers.

## *Audio Cassette Tape Recorder*

# *Little Red Riding Hood*

### **A Technique Using the Cassette Recorder**

|   |   |
|---|---|
| L | ✓ |
| S | ✓ |
| R |   |
| W | ✓ |

#### **Purpose**

To develop story-telling skills, practice speaking/pronunciation, and develop group unity.

#### **Materials**

1. A blank cassette.
2. A cassette recorder.
3. A remote control microphone.

#### **Procedure**

1. Divide the class into small groups (5-6 students per group) and instruct each group to tape record a fable or fairy tale with each student participating in the recording.
2. When all the groups have completed the recordings, have them swap the tapes, and instruct them to transcribe the fables including notations of sound effects.
3. Have the groups confer and discuss any questions or errors.

#### **Notes**

1. Fables or fairy tales that everyone knows remove the added burden of creating a story. The students may need to consult their dictionaries or may need to ask you for idiomatic expressions.
2. To spur their imagination, demonstrate a few ways of making simple sound effects, or simply disguise your voice to sound like a wolf, or a grandmother.

## *Audio Cassette Tape Recorder*

3. To give the students an idea of the scope of creativity, you might want to involve the whole class in a demonstration tape—telling “Little Red Riding Hood,” for example, or another fable that is familiar to all students in the class.

## *It Sounds Like*

### **A Technique Using the Cassette Recorder**

#### **Purpose**

To require students to use the target language in creating a recording of a series of sound effects that suggest a series of actions.

To develop group unity by having students pool their resources, skills, and creativity.

To use deductive powers and imagination to identify the series of actions.

|   |   |
|---|---|
| L | ✓ |
| S | ✓ |
| R |   |
| W |   |

#### **Materials**

1. Blank cassettes for each group of students.
2. A cassette recorder for each group.
3. Remote control microphones.

#### **Procedure**

1. Divide the class into groups, preferably no more than 5 students per group.
2. Instruct each group to prepare as a recording a series of sounds that suggest a common identifiable action such as starting a car:

*The noise of a car door opening*

*The click of a seat belt being fastened*

*A key going into the ignition*

*The gears being put into position*

*The engine being turned on*

## Audio Cassette Tape Recorder

3. Have the groups exchange their prepared tapes and instruct them to discuss in the target language what the sounds must represent, using such phrases as "I think it sounds like/it could be/it might be/it must be/that's gotta be. . . ."
4. Give the students a deadline (5 minutes) by which they must decide as a group what they think is going on, and instruct them to act out or explain the actions along with the tape.

### Variation

Use a commercially-prepared tape of sound sequences or prepare one yourself.

### Notes

1. Tell the students to think carefully about which sounds immediately suggest a particular action. Play a few sounds that could suggest any number of possibilities so that they will see how it is possible to choose ambiguous sounds.
2. It is sometimes difficult for students, even native speakers, to identify sounds without interpreting the sounds. Practice having them identify a few sounds first and then give examples of interpreting the sounds.

Sound: rip

Interpretations: pants ripping, curtains ripping, a tent being ripped

### Reference

*Sounds Intriguing*, Cambridge University Press.<sup>1</sup> Many lessons of this tape can be used for any language, as there is little English spoken on the tape. A few lessons do have short interjections such as, "Let me see. . . ." "Ah, yes, I've got it!" and so on.

<sup>1</sup> Alan Maley and Alan Duff, *Sounds Intriguing* (New York, N.Y.: Cambridge University Press, 1979).

## *Audio Cassette Tape Recorder*

# *Sketching It Out*

### **A Technique Using the Cassette Recorder and Brown Paper**

#### **Purpose**

To demonstrate listening comprehension, and to develop group cooperation and unity.

|   |   |
|---|---|
| L | ✓ |
| S | ✓ |
| R |   |
| W |   |

#### **Materials**

1. A tape recorder.
2. A prerecorded tape of an anecdote or story.
3. A large sheet of paper (approx. 24" x 36").
4. Magic markers in several colors.

#### **Procedure**

1. Give the materials to the students.
2. Instruct them to listen to the tape as many times as necessary so that they can illustrate the story in the format of a cartoon, i.e., sequenced frames.
3. Reconvene the groups and ask one student from each group to relate the story using the illustration as an aid.
4. Play the tape afterwards for the whole class.
5. Allow the students to ask questions about vocabulary or structure needed to explain the story.
6. Have the students write the story.

## *Audio Cassette Tape Recorder*

### **Notes**

1. Personal stories or anecdotes that you record yourself are of more interest than commercially-prepared materials. Students often want to ask for more information at the end of the exercise.
2. This is often a good exercise for bringing students together, as each one can contribute individual talents.
3. Stories with some kind of suspense or tension usually work especially well.

### *A Note on the "Fair Use" of Copyrighted Materials*

As teachers, we have materials budgets we have to live with. To save money and remain flexible, in our choice of materials, we often photocopy printed publications for use in class. On a very limited basis the "fair use" of such materials is permissible for educational purposes under the 1976 Copyright Law. This law is meant to protect the authors and publishers who have created the materials we want to use and to encourage them to create more. As responsible teachers we should not abuse the privilege of making fair use of these materials.

How do we determine what "fair use" is and what printed and non-printed educational materials the copyright law applies to? If a school or other program wishes to do quite a lot of copying, it will be worthwhile to consult the Copyright Clearance Center, 27 Congress Street, Salem, Mass. 01970. Telephone: (617) 744-3350. This organization was set up in cooperation with the Association of American Publishers' Copyright Committee to promote the legitimate use of copyrighted material in the age of the photocopier and high speed duplicating equipment.

Alternatively you may want to go to the government for guidance.

For U.S. copyright law and guidelines consult your school or public library or write to the Copyright Office, Library of Congress, Washington, D.C., for

The Law: Public Law 94-553 October 16, 1976

Brochures explaining the intent and applications of the law:

"Printed Material and the Copyright Law: An Educator's Responsibilities and Rights," Publication No. 2797/9 (New 8/84)

"Non print Media and the Copyright Law: An Educator's Responsibilities and Rights," Publication No. 2797/10 (New 10/84)

"Reproduction of Copyrighted Works by Educators and Librarians," Circular R21 (New 1978)

"Guidelines for Video recording of Broadcast Programming for Educational Purposes Developed by the Negotiating Committee."



## Musicassettes

Think of the many ways that music is used by professionals to affect our behavior in stores, on planes, in restaurants, at ceremonies, and "on hold" on the telephone. We too can use music to set a particular tone in the class. A simple cassette player and a carefully chosen tape can help you establish an atmosphere of contemplation, festivity, seriousness, tension, or relaxation, while you direct students to work on writing, card sorting, role playing, etc.

Songs can also provide a great starting point for discussions on political, historical, or cultural issues. Songs can be used for introducing or reinforcing vocabulary, for cloze exercises, for determining the mood or message of the songwriter, for identifying stress and phrasing, or for learning folk songs.



# The Language Lab

## *Equipment and Accessories*

There are many different kinds of language lab, ranging from the simple listening post to the sophisticated learning labs with computer terminals and other compatible combinations of equipment. The capabilities are consequently varied and dependent upon the type of equipment. Since the purpose of this book is to present language teaching techniques rather than to compare or judge one system over another, this section simply describes the audio-active lab with two basic pieces of equipment and the four basic functions each piece usually performs.

**The console** is a desk-like position with two or more program sources such as tape decks; sometimes the console also has a turntable, a microphone, or an auxiliary input jack. The console also has a control panel of switches, dials, keys, buttons, or touch-sensitive squares which allow you to:

1. Distribute two or more programs at any one time to different students.
2. Use your own voice as a program source.
3. Connect any student position in the lab to any other student position so that a conference conversation may be held with or without you.
4. Communicate with individual students at any time, with the choice of monitoring or speaking to them.

**The student positions** should include individual tape recorders and headsets with dynamic noise-cancelling microphones. The units should allow the students to:

1. Record simultaneously on master and student tracks.
2. Listen to a prerecorded master track while recording on a student track.
3. Have control over the rewind, play, fast forward, and stop functions.

## *The Language Lab*

If your lab cannot perform these functions or has additional capabilities, you may need to adjust some of the techniques in this book.

### *Attributes & Capabilities*

1. The lab is tireless and will replay its message on demand without change.
2. It allows you to play and examine samples of authentic language and cultural material.
3. It allows you to individualize exercises by (a.) broadcasting different material to different students, (b.) using the intercom system to help one student while others work undisturbed, (c.) assigning different tasks to be performed on the same piece of material.
4. It allows you to observe and listen to students at work without their being aware of your presence.

### *Classification of Techniques*

At different times the language lab has been praised for advancing language teaching and scorned for failing to produce fluent speakers of foreign languages at the flip of a switch. The confusion and illusions stem from misunderstanding or ignorance of the skills the lab enables students to practice.

The following techniques for the lab are divided into five types, categorized by the skills students can develop in a lab: identification, following directions, imitation, listening and replying, and free speech. It is your task to determine which kind of skill the student needs to work on.

#### **1. Identification**

These techniques ask students to listen for and identify a particular item such as a letter, a word, a sound, or an intonation pattern. Identification may take the form of underlining, circling, or reproducing in written or oral form the item heard.

Traditional drills such as minimal pair differentiation, cloze exercises (fill in the blanks), and even dictations really do nothing

## *The Language Lab*

more than ask students to identify what they have heard, either by choosing one of a pair or group of possibilities or by asking students to reproduce the material in part or in whole. The objective of identification techniques is to show listening comprehension. The teacher evaluates the students' skill on how well they have identified a particular item or string of items. The level of difficulty is increased or reduced by varying the number of items the students must identify and by including or excluding contextual clues.

### **2. Following Directions**

To demonstrate comprehension, the students fill in information on a grid, trace a route on a map, or locate objects in a drawing.

This is one of the more game-like techniques, and yet the tasks focus on crucial skills students need to develop. Such tasks as filling in information on a grid, tracing a route on a map, or locating and describing certain objects in a drawing are fun, but they also strengthen important cultural and linguistic skills. For example, students who have practiced giving and taking directions in the lab have responded enthusiastically (instead of panicking) to real life situations involving the same vocabulary and structure. The objective is to demonstrate listening comprehension and fluency by completing a task. The techniques can be both active and passive.

### **3. Imitation**

The students listen to a model and then imitate it or speak simultaneously with it as in the technique "Shadow Speech."

Usually called repetition, these techniques are among the most frequently used lab exercises. I prefer the term **imitation** because it encompasses more and is more engaging than simple repetition.

As with other techniques, you can step up the challenge or reduce it by varying the demands on the students. For example, working with the same text in a group with different proficiency levels, you can expect the advanced students to work on reproducing words, pauses, intonation, mood, and so on while asking the lower level students to focus on one item at a time or just on imitating the melody.

## *The Language Lab*

### 4. Listening and Replying

These techniques ask students to listen to some information or some questions and then reply with predictable short or one-word answers. This is particularly useful if your lab does not allow you to listen in on the students, because you can distinguish whether the students are replying correctly.

### 5. Free Speech

The students answer open-ended questions, describe a picture or an event, paraphrase material they have heard or read, define vocabulary, or give directions to the class or to the teacher.

## *Sound Identification*

### An Identification Technique Using the Language Lab

|   |   |
|---|---|
| L | ✓ |
| S | ✓ |
| R |   |
| W |   |

#### Purpose

To enable the student to discriminate between similar sounds in the target language.

#### Materials

A list of minimal pairs, with the same sounds grouped in columns. For example:

|             |                        |
|-------------|------------------------|
| <i>slip</i> | <i>sleep</i>           |
| <i>hip</i>  | <i>heap</i>            |
| <i>tout</i> | <i>tu</i> (French)     |
| <i>doux</i> | <i>du</i>              |
| <i>pero</i> | <i>perro</i> (Spanish) |
| <i>caro</i> | <i>carro</i>           |

## The Language Lab

### Procedure

1. Identify and contrast the two sounds for the students.
2. Have the students repeat the sounds three or four times.
3. Next, read down the columns so that students can focus on one sound, as they repeat the words after you.
4. Then read across the columns for contrast, with the students still repeating after you.
5. Finally, direct the students to listen for one sound that is different from the three items read to them. Students can hold up one, two, or three fingers to show which item is different from the other two. For example:

*slip/sleep/slip or hip/hip/heap, etc.*

*tout/tu/tu or doux/du/doux, etc.*

*pero/perro/perro or caro/carro/caro, etc.*

### Variations

1. As you read one word from a minimal pair, have the students circle the word they hear on their list. Post the circled list for the students to check their answers against, or review the list immediately, asking students to read the words they have circled.
2. Ask for volunteers to read triplets for the class while you join the students as a participant. If your lab does not have conference capabilities that allow a student to broadcast directly to the class, have the volunteer come up to the console to use your headset/microphone or simply have everyone remove the headsets and speak normally.

### Notes

1. To prepare your list, ask the students which sounds they have trouble identifying and producing.

One good source of sample minimal pairs in English is *The ESL Miscellany*.<sup>1</sup> Another, specialized and elaborate source is Nilsen and Nilsen, *Pronunciation Contrasts in English*.<sup>2</sup>

## The Language Lab

2. Since it is the contrast that is important and not the number of words, one pair can be used many times with the differing item changing position.
3. This can be used as a quick filler if you have a few minutes left over. Preparation of a handout is not necessary. Simply write the contrasting sounds on the chalkboard.
4. To increase the level of difficulty, have pairs of sentences differ only by one target item.

*I live in Vermont.*

*It's a greenhouse.*

*I lived in Vermont.*

*It's a green house.*

5. As the examples show, there are many features in addition to individual sounds that are suitable for contrasts: stress, intonation, words that sound alike, tone, and length of sound.

<sup>1</sup> Raymond C. Clark, Patrick R. Moran, and Arthur A. Burrows, *The ESL Miscellany* (Brattleboro, Vt.: Pro Lingua Associates, 1981).

<sup>2</sup> Don L. F. Nilsen and Allen Pace Nilsen, *Pronunciation Contrasts in English* (New York, N.Y.: Regents, 1973).

## Vocabulary Identification

### An Identification Technique Using the Language Lab

|   |   |
|---|---|
| L | ✓ |
| S | ✓ |
| R |   |
| W | ✓ |

#### Purpose

To learn vocabulary and identify it in the context of a passage, and to improve general listening comprehension.

#### Materials

1. A list of common terms for current weather conditions.
2. A tape recording of the day's weather forecast.
3. A cloze exercise based on the recording (the items to be identified are weather terms).

## *The Language Lab*

### **Procedure**

1. Read the vocabulary list as the students repeat and record it.
2. Check that all the students understand the meanings by describing the conditions and asking the students to use the correct term. For example, you say, "*The low, rumbling, booming sound that accompanies lightning.*" The student says, "*Thunder.*"
3. Play the weather forecast and instruct the students to record the forecast.
4. Allow the students 3 to 5 minutes to work on the cloze exercise.
5. Post the completed cloze exercise for the students to check later.

### **Variation**

In addition to weather terms, forecasts contain other fairly predictable vocabulary and structures: future tenses and expressions, quantity expressions, probability expressions, and numbers. In English, forecasts provide good examples of common future contractions not often treated by textbooks: "*The snow'll taper off by nightfall and clouds'll be patchy.*" Once students have become familiar with the weather terms, the other items can continue to provide listening challenges. On one day, focus the cloze on numbers and on the next day, on tenses.

### **Notes**

1. Students are usually motivated to know what kind of weather to expect, so day-to-day recordings of forecasts can be intrinsically interesting. A word of caution, though: students are often discouraged the first time they hear a forecast because of the forecaster's speed of delivery. You may wish to have the class predict the forecast before listening to the recording. Knowing what to expect in the forecast can give the students more confidence.

## *The Language Lab*

2. Forecasts can also provide a springboard for class discussion on different measurement systems, climates, and weather conditions around the world.
3. If you are not in an area where it is possible to pick up weather forecasts on the radio, you might wish to make a personal contact in the country where the language is spoken and have a cassette recording made of forecasts for different seasons.
4. Many universities have satellite reception of foreign language programs, and so you can record the news and weather daily. Another source of foreign radio receptions is foreign businesses. While I was teaching English in Madagascar, businesses gave me recordings and print-outs of news, weather, and sports transmitted to their offices daily.

## *Stress and Meaning*

### **An Identification Technique Using the Language Lab**

|   |   |
|---|---|
| L | ✓ |
| S | ✓ |
| R |   |
| W |   |

#### **Purpose**

To identify stress patterns and interpret meanings associated with stress changes.

#### **Materials**

Two or three sentences typed with stressed words in capitals followed by a selection of interpretations arranged in scrambled order.

#### **Example**

***YOU'RE** not going?*

*You're **NOT** going!*

*You're not **GOING**?*

- a. The speaker is surprised and did not expect this action.
- b. The speaker is issuing an order.
- c. The speaker is surprised that the subject isn't involved.

## *The Language Lab*

*The RED Sox won last night.*    a. *Last night, not another night.*

*The Red SOX won last night.*    b. *They won! They didn't lose.* •

*The Red Sox WON last night.*    c. *RED, not WHITE Sox.*

*The Red Sox won LAST night.*    d. *Last NIGHT, not last YEAR.*

*The Red Sox won last NIGHT.*    e. *SOX, not Red LEGS.*

### **Procedure**

1. Instruct the students to record while you read the sentences with stress changes.
2. Give the students 2-3 minutes to rewind and listen to the recording while following the text.
3. Tell them to match the interpretation with the appropriately stressed sentence.

### **Variations**

1. Ask questions that require an appropriately stressed answer,

*Did the Red Legs WIN?*

*Did the Red Legs LOSE?*

## *Locating Objects in a Drawing*

### **A "Following Directions" Technique Using the Language Lab**

#### **Purpose**

To demonstrate comprehension of directions and identification of objects.

|   |   |
|---|---|
| L | ✓ |
| S | ✓ |
| R |   |
| W | ✓ |

## *The Language Lab*

### **Materials**

1. A blueprint of a room, such as your living room.
2. A list of furniture/furnishings to be located.
3. A list of locational expressions and prepositions: *to the left of, next to, overhead, in the corner.*

### **Procedure**

1. Review the pronunciation of key vocabulary items.
2. Have the students record your reading, or listen to a prerecorded tape, describing the position of furnishings in room.
3. Give the students 5 minutes to review the tape and write the items on their blueprint.
4. Check comprehension further and give the students a chance to describe locations by asking them questions about the items. *"Where is the book case in relation to the sofa?"*
5. Post the blueprint or a photograph of the room so that the students can verify their work.

### **Notes**

Students seem to take greater interest in hearing about a real room, so I recommend describing one of your own. Making a tape recording or writing out a description of the layout is a good idea as it is easy to be distracted or forget something if you speak spontaneously. Have a native speaker follow the exercise to be certain your directions are clear, or having made a tape, review it and do the exercise yourself on a blank sheet of paper.

## *The Language Lab*

# *Street Map*

### **A "Following Directions" Technique Using The Language Lab and an Overhead Projector**

#### **Purpose**

To comprehend and follow directions for going from one place to another.

|   |   |
|---|---|
| L | ✓ |
| S |   |
| R |   |
| W |   |

#### **Materials**

A street map for each student

#### **Procedure**

1. Give each student a street map and instruct the students to record your directions for going from Point A to Point B, and then to trace the route on their maps.
2. Give the students a time limit (3-4 minutes) to play back the directions and complete their tracings.
3. Post a copy of the map with the route marked on it and ask the students to compare it with their own papers.

#### **Variations**

1. Using an overhead projector, a transparency, and a colored marker, project the map and trace the route while broadcasting the directions. The students can immediately hear and see the correct route and compare it with their own version.
2. Instead of tracing a route on a map, ask the students to fill in information on a grid. Have the students record the directions, which should be spoken at a normal rate of speed. Then allow the students an appropriate length of time to review the recording and complete the grid. Those students who do not complete the assignment may return to the lab to work independently with their recording and work sheet.

## *The Language Lab*

### Notes

It is important to maintain the game-like quality in this exercise. Instead of taking the most direct route from A to B on a map, take the roundabout path. When telling students where to write items on a grid, choose random boxes rather than a linear and predictable progression.

### Reference

Joan Morley, *Improving Aural Comprehension*.  
(Ann Arbor, Mich.: University of Michigan Press, 1972).

## *Grid Fill-In*

### A "Following Directions" Technique Using the Language Lab

|   |   |
|---|---|
| L | ✓ |
| S |   |
| R |   |
| W |   |

### Purpose

To fill in information on a grid following directions and comprehending key vocabulary.

### Materials

1. A grid of 16-25 squares (somewhat like a blank BINGO card).
2. A tape or text to read, instructing the students where to put information.

### Procedure

1. Review the pronunciation and meaning of the vocabulary essential for completing the assignment: *bottom row, extreme left column, next to the top row, etc.*, and the items to be listed.)
2. Have the students record the directions as you broadcast them. The information itself can be simply letters: "*Put an X in the middle box in the first column. Put a Q to the immediate right of the X,*" etc. Your information can also be either random words or key words from a previous lesson.

## *The Language Lab*

3. Give students an appropriate length of time to review the recording and complete the grid.
4. Using an overhead projector or the chalkboard, fill in the information for the students to check.

### **Variations**

1. Instead of a grid filled with numbers, words, or symbols, you can direct students to draw simple objects, such as pieces of furniture as they are placed in your living room or geometric shapes placed on a tray or board.
2. If you are teaching a language for a special purpose, you can use this technique to help students identify and learn the correct position for particular objects; for example, the layout of surgical instruments on a tray.

### **Notes**

1. When giving students information for a grid, use a random order rather than a linear and predictable progression. This eliminates guessing and gives an accurate indication of the students' comprehension.
2. Once the students have become familiar with a particular layout of objects (a place setting, for example), instruct them to put objects in the wrong place and then ask what is wrong and how it can be corrected.

### **Reference**

Joan Morley, *Improving Aural Comprehension*.  
(Ann Arbor, Mich.: University of Michigan Press, 1972).

# *The Language Lab*

## *Shadow Speech*

### An Imitation Technique for the Language Lab

|   |   |
|---|---|
| L | ✓ |
| S | ✓ |
| R |   |
| W |   |

#### **Purpose**

To imitate a model as closely as possible.

#### **Material**

1. A printed text, double- or triple-spaced.
2. A recording of a text to be broadcast from the console for the students to tape and practice with.

#### **Procedure**

1. Read the text and have the students record it on their tapes.
2. Have the students listen to the recording, pausing whenever necessary while following the printed text. Underneath the text, have them mark **LA** or **la** indicating stressed or unstressed syllables. For example:

Hello, how are you?      Hey, where are you going?  
la LA la la LA      LA LA la la LAla  
Good evening. This is Dan Rather, reporting to you live from...  
la LA la la la LA LA la la LA la la la LA la...

3. Next have the students try to copy the speaker, speaking simultaneously or half a second later, as though a shadow voice.
4. Finally, instruct the students to listen to their recordings and to mark their texts where more practice is needed.

#### **Variations**

1. Using only a few short sentences, ask the students to read each one in several different registers: disbelief, indignation, determination, etc.

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## *The Language Lab*

2. Work with one sentence but ask the students to copy the style of well-known individuals. For example: Read the sentence, "Why are you going?" in the style of Gomer Pyle, David Brinkley, Marilyn Monroe, and Margaret Thatcher.

## *Last Word Omitted*

### A "Listen and Reply" Technique Using the Language Lab

#### Purpose

To understand and complete a statement or question with a missing word.

|   |   |
|---|---|
| L | ✓ |
| S | ✓ |
| R |   |
| W | ✓ |

#### Materials

1. A student response sheet.
2. A list of sentences in which the last word is omitted. The context should make the word very obvious, allowing for a few variations. For example:  
I'll cut the cake if you'll get me a \_\_\_\_\_.  
If the coffee isn't sweet enough, I'll get some more \_\_\_\_\_.

#### Procedure

1. Instruct the students to record your questions or statements and their spoken answers.
2. Have the students rewind their tapes and either write the missing word they gave for each sentence or check the reason they didn't answer.

Here is a sample student response sheet:

| Answers         | I didn't understand or hear the question. | I don't know how to answer (vocabulary problem) |
|-----------------|-------------------------------------------|-------------------------------------------------|
| 1. <i>knife</i> |                                           |                                                 |
| 2.              |                                           | X                                               |

## The Language Lab

3. Review the answer sheets at the end of the lab period or in class, or have the students check their sheets against a posted one.

### Variations

1. Prepare a list of questions to which short answers are appropriate: *"What did you eat for breakfast? Where did you eat breakfast? When did you eat breakfast?"*
2. If you have been focusing on prepositions, questions about your students' seat locations can provide quick review and practice: *"Who is behind Jim? Who is to the left of Kim? Where is Janet in relation to Kevin?"* The degree of difficulty can be increased easily by the addition of phrases such as *"Who's sitting two rows back from the console and three seats to the left of the aisle?"*
3. This is an easy technique for recycling vocabulary, definitions, and other material you've been using in class. For example, if you've been working on clothing, colors, and fabrics, you can ask students to describe what a specific student is wearing.
4. Read a definition of a word that is in a list distributed to the students and have the students identify the word.

The list: *pucker, pour, squint, wink.*

The definitions: (a.) *The action of the lips when you anticipate eating a lemon or kissing someone.* (b.) *What you do with your eyes when you are trying to see something in the distance, in the dark, or in bright light.*

5. After you have read two or three definitions, ask one of the students to give a definition, being careful not to give the word before others have guessed what it is. If the definition is not clear enough, help the student through the intercom and then switch the student back to the broadcast/conference position.

## *The Language Lab*

### **Notes**

In constructing the sentences or questions, be careful to choose questions that you know are within everyone's realm of experience. Completion statements should be clear from the context, and leave little room for ambiguity or variety in the final word.

### **Reference**

David P. Harris, *Reading Improvement Exercises* (Englewood Cliffs, N.J.: Program Press, 1984).

### *A Special Note on Free Speech*

This is the least exploited kind of technique but one that is informative for you and enjoyable for the students. By "free" I do not mean "totally free." Students do need some direction or a framework to work in. For example, a simple request for information on a familiar topic ("*Tell me about your family members/your job/how you met your wife,*" etc.) relieves the student of making a choice, but still gives him the freedom to express himself on the topic.

Many language teachers, especially those who work with beginners, have shaken their heads disapprovingly or in disbelief at the idea of beginners being allowed or required to speak freely. In fact, "Free Speech" techniques are very valuable, even for relative beginners, because:

1. Students can take their time, repeat phrases, hear their errors themselves.
2. You can see what students are capable of doing and see the gaps to be filled in and the errors to be corrected.

Students who write transcripts of their speech often note their errors on their own and with surprise. I remember a Chilean student of English who looked up with surprise and said, "I didn't know how much I said 'and so' before, but it's here everywhere."

## *The Language Lab*

# *What's the Story?*

### A Free Speech Technique Using the Language Lab

|   |   |
|---|---|
| L | ✓ |
| S | ✓ |
| R | ✓ |
| W | ✓ |

#### **Purpose**

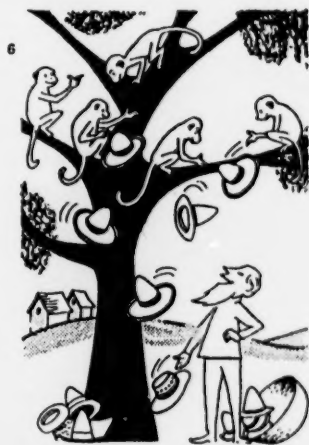
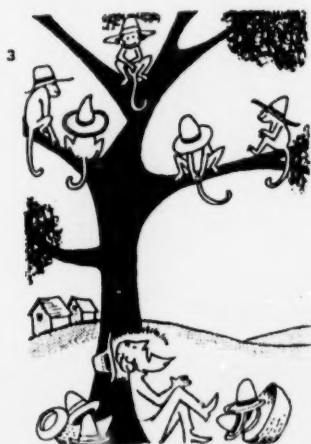
For students to tell and record a story based on a picture, to transcribe the recording, and to correct the transcription.

#### **Materials**

1. A picture or series of pictures that tell a story.
2. A vocabulary list.
3. Individual audio tapes for each student.
4. Paper and two different colored pens or pencils.

#### **Procedure**

1. Give the students a picture and a list of vocabulary taken from the picture.
2. Have the students record and repeat the words after you.
3. Instruct the students to tell the story suggested to them by the picture. Give them a time limit of one to two minutes.
4. At the end of the recording session, have the students rewind their tapes and listen to their stories.
5. Have the students rewind again and use their recordings as a dictation, instructing them to write exactly what they said, including any errors.
6. Tell the students to review the transcription and mark any changes or corrections with a pen or pencil of another color.
7. Have the students make a second recording. Ask them to compare the two versions and then pose these questions for their consideration or discussion: *What errors did you make in the first version? . . . in the second? How are the two versions different? (vocabulary, phrasing, intonation). Which do you prefer and why?*



## *The Language Lab*

### **Variations**

1. The students can rework their stories by combining short sentences using relative clauses or participial phrases. If a story has several frames, limit them to one sentence per frame.
2. The students can report their stories in the style of a news broadcaster.
3. In a lab with conference features, you can have individuals play their tapes for others to hear and/or record for comparison.

### **Notes**

1. The first time this technique is used, it may be useful to prompt the students by first asking questions about the picture. At the end of the question/answer exercise, ask the students to record the story in their own words.
2. The illustration on the preceding page is an excellent example of the kind of illustration that is useful for this technique. It is from Longman's *Composition Through Pictures*.

J.B. Heaton, *Composition Through Pictures* (White Plains, N.Y.: Longman, 1966).

## *Defining*

### **A Free Speech Technique Using the Language Lab**

|   |   |
|---|---|
| L | ✓ |
| S | ✓ |
| R | ✓ |
| W |   |

#### **Purpose**

For students to give a definition of an item that other students will identify from a list.

#### **Material**

A vocabulary list such as actions that can be performed by a part of the head or neck.

A good source for topical vocabulary lists is *The ESL Miscellany*, published by Pro Lingua Associates (see page 70).

## *The Language Lab*

### **Procedure**

1. Review the pronunciation of the words in the list, instructing the students to inquire about any terms of which they are unsure.
2. Tell the students to record the three definitions you will read.
3. Read three random definitions and ask the students to match them with the vocabulary.
4. Check their work before proceeding.
5. Give the students three minutes to choose a word and to prepare a definition of their own to read to the class.
6. Have volunteers read their definitions while you and the rest of the class mark the appropriate words.
7. After doing three or four words, check the answers and then continue.

### **Sample**

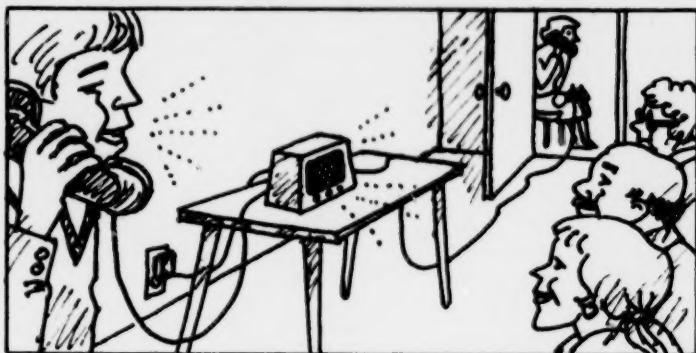
Vocabulary List: *sneeze, pucker, pout, squint.*

Definitions:

- Someone may say "*Gesundheit*" after you do this.
- You do this with your eyes in the sun or the dark to see better.
- The lower lip protrudes and the corners of the mouth turn down in disappointment (a common action for children).
- The lips protrude as when you are about to eat a lemon or to kiss someone.

### **Notes**

Being able to give definitions is an important function for anyone learning the language because this is often the way learners acquire new vocabulary: describing an object or action they know very well but for which they do not know the word. Being able to give a precise and spontaneous definition is an important skill.



# The Teletrainer

The "Teletrainer" includes two telephones connected to a control unit. The control unit enables you to ring the telephones, give a busy signal, or give a dial tone. It is also equipped with a loudspeaker so that a class can listen to the conversation. The cords connecting the telephones to the control unit are about 15 feet long, making it possible to put one or both telephones in another room.

A Teletrainer or similar system can be used to simulate telephone communication without tying up real telephone lines and without incurring additional cost. It is portable so you can take it to the classroom rather than moving the class to the telephones. If it is possible to record the conversation through the control unit or relay system, you can use the audio recording for repeated listening.

Teletrainers are available from AT&T for about \$570.

## ***Sample Exercises***

1. Have the students identify and discuss the parts of the phone, special expressions and actions related to telephone use (*dial, dial tone, cord, receiver, hang up, to be put on hold, to hold on, to get cut off, etc.*).

2. Role play different types of telephone conversation. Put one out in the hall and one in the classroom with the control unit. Have a volunteer whom the class does not know (an office worker, a colleague, a student from another class, etc.) sit at the phone in the hall. This will be the person receiving a call. Give this person a list describing the types of calls he will receive and the order in which they will come, and a suggestion of how to respond. Give each student in the class a card indicating whom they are calling and why. Sample cards:

**Caller's card:** You are calling Rick's Pizza and you want to order a pizza to be delivered.

**Receiver's card:** You work at Rick's Pizza. You are the only one there tonight and you cannot leave the shop. Tonight's special is a Sicilian style pizza.

**Caller's card:** You feel terrible and you are running a temperature. You want to see a doctor immediately.

**Receiver's card:** You work at Dr. Barnes' office. The doctor is away on vacation for two weeks. You are redirecting her patients to Dr. Osgood, a new doctor in town.



# The Microcomputer

## *Equipment and Accessories*

There are many configurations of microcomputers, but for most language learning purposes the basic configuration is the **computer**, the **monitor**, and a **disk drive**. The computer should have at least 64K of memory and 128K is preferable. Most programs that are purchased come on disks, and the computer can retrieve these programs from the disk drive and put them in its own memory. The computer can also take things that are in the memory and store them on a disk. It is important to note that when programs are retrieved from the disk they are not actually removed from it, but only copied into the computer memory. It is also important to note that the material that is in the computer memory will be lost when the power is turned off (or goes off accidentally). A basic microcomputer station can cost anywhere from \$800 to \$2,000, depending on the brand of equipment and the size of the memory.

**The printer** is the first accessory that is usually bought after the basic system has been purchased. For most purposes a dot-matrix printer is sufficient. Letter quality printers are almost twice as expensive and are not needed for most language programs. Printers are also designated as either *serial* or *parallel* interface. This refers to the way in which they communicate with the computer. It is important to know which type of printer will most easily connect to your computer. Another accessory that is often useful is a buffer card, which enables you to print material you have already stored and, at the same time, return to entering material into the computer. Without this, the computer cannot be used while the printer is functioning.

One of the problems faced by foreign language users is the same problem we face with a typewriter—the lack of foreign

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language characters. Some printers allow you to change some of the keys to print certain characters, but this means you have to sacrifice those keys for their designated characters. There are some word processing programs that also permit you to write using a variety of fonts.

Printers range in price from \$150 to \$3000. The latter is the cost of some letter quality printers.

A **modem** is a device that allows your computer to talk to other computers either via a direct line or over the telephone. It is possible for students in one school, for example, to "talk" to students in another school via telephone lines. This could be very motivational if students in a bilingual school communicated with English-speaking students. Modems usually cost around \$50 to \$800.

There are many **other accessories** and plug-in cards that expand the capabilities of your computer. Included would be items such as light pens, which allow you to draw on the monitor to create your own graphics; the mouse, which eliminates many of the typing entries that discourage students; and cards that allow you to copy programs, expand memory, and reconfigure your computer in a variety of ways.

The common term for **computer programs** is "software." The software presently available is generally of the drill and practice type, although many new programs such as simulation games are being produced. Perhaps of more importance to the language teacher is the existence of "authoring" programs that permit you to write your own materials. Some authoring programs are so simple that you are not doing much more than typing in the cues and responses. The computer then does all the student correction and prompting. In order to have material that is compatible with your methods and text, an authoring program is highly desirable.

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### *Attributes and Capabilities*

1. Computers give instant feedback—either positive or negative—to student responses. This is probably the most important reason for using a computer in language teaching.
2. The computer is infinitely patient; no matter how many times the student makes the same error, the computer does not give up.
3. Some programs will keep track of student errors and of student progress—an invaluable aid to teachers.
4. Computers can provide students with self-pacing.
5. You can write your own programs.
6. Students like to work with computers.

### *General Suggestions*

1. Make sure that the computer screen can be read by students in the back row.
2. Whenever possible, have a backup copy of the program you plan to use.
3. When working with any program, save your material every ten or fifteen minutes. If the power goes off you will lose everything you haven't saved.

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## *Commanding*

### **A Technique Using the Microcomputer**

|          |   |
|----------|---|
| <b>L</b> | ✓ |
| <b>S</b> | ✓ |
| <b>R</b> | ✓ |
| <b>W</b> |   |

#### **Purpose**

To promote group interaction and to practice the command forms.

#### **Materials**

1. A computer, a disk drive, and a 19" monitor (minimum).
2. A Text Adventure Game ("Mystery House" or "Hitchhiker's Guide to the Galaxy") or an authoring system that lets you write your own games.

#### **Procedure**

1. Explain or review the command forms.
2. Explain the premise of the adventure game and the limitations of the computer. Give examples of the types of command that the computer understands.
3. Provide lists of vocabulary words that might be helpful in playing the game.
4. Encourage all the students to participate. Those who are not as proficient in the language may be more proficient in game playing, for example, and they can give their ideas in the native language, asking other students to translate for them.
5. The students suggest commands to the teacher and the teacher types them into the computer. It is helpful to read the computer's responses to these commands aloud to the class.

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6. Watch for signs of frustration and be prepared to limit the playing time for any given day. Many games permit you to save the game so that you may resume play at the same point the next day.

### **Variations**

1. If you have individual computer stations, you may begin the game in the classroom and have the students work individually with it on their own time. The students might be encouraged to give oral reports—in the target language—concerning their progress. They should bring to class lists of commands they have used and should ask questions about commands that did not work.
2. Using a text adventure authoring system, have the students write their own games based on material studied in class.

## *Find the Mistakes*

### **A Technique Using the Microcomputer**

#### **Purpose**

To teach students how to detect and correct writing errors.

|     |
|-----|
| L   |
| S   |
| R ✓ |
| W ✓ |

#### **Materials**

1. A computer, disk drive, monitor, and printer.
2. A word processing program.

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## **Procedure**

1. You type a paragraph or a page of material in the target language. Intentional errors are inserted and the lesson is saved on a computer disk.
2. Place a "write protect" tab on the disk so that the students cannot save material they have written on it.
3. The students are given the disk and told to find errors and correct them.
4. After the student has corrected the errors, she prints a copy which is submitted to you for evaluation.
5. The disk is then given to another student and the same procedure is repeated.

## **Variations**

1. Multiple copies of the disk are distributed for the students to use in the computer lab. The students make corrections and save their corrections on the disk. These are then returned to you for evaluation. (Notes may be inserted by you and the disk returned to the students for revisions.)
2. The students write original material in the target language and exchange disks with other students, who then correct the errors and return the disks. Both versions are saved on disk so that you can comment on them.
3. Student compositions (without names) are viewed by the entire class on a large monitor, and corrections are made either by the teacher or by the students in the class.

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## *City Map*

### **A Technique Using the Microcomputer**

#### **Purpose**

To learn to follow directions on a map.

|     |
|-----|
| L   |
| S   |
| R ✓ |
| W ✓ |

#### **Materials**

1. A computer, disk drive, and monitor.
2. A city map with a route marked on it with a dotted line.
3. A computer program you have written using an authoring program such as "Dasher." This program will be called "Following Directions."

#### **Procedure**

1. You instruct the students to load the computer program into their computers.
2. You give the following instructions:
  - a. Look at the map you have been given.
  - b. Imagine that you are giving instructions to someone on how to get from point A to point B.
  - c. Type those instructions into the computer, one line at a time.
  - d. The computer will check your responses and will tell you if they are correct.

#### **Variations**

1. Use a word processing program and have the students type out their directions, print them, and hand them in for evaluation.

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2. Give written directions on the computer and have the students follow those directions on the map of the city. They then hand in the map. Each student receives a disk with different directions.

## *Dictating*

### **A Technique Using the Microcomputer and Cassette Recorder**

|   |   |
|---|---|
| L | ✓ |
| S |   |
| R | ✓ |
| W | ✓ |

#### **Purpose**

To give the students practice in converting spoken language into written language.

#### **Materials**

1. A computer, monitor, and disk drive.
2. A program you create using an authoring program such as Dasher.
3. An audio cassette recorder.
4. An audio cassette with a prerecorded script.

#### **Procedure**

1. Using the authoring program, type in the correct script of the tape program.
2. You give the students the computer program, cassette recorder, and cassette.
3. You instruct them to type each line they hear on the cassette into the computer. Errors will be corrected by the computer program.

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4. The students may stop the recorder and listen to the tape program as many times as they wish before typing in the response.
5. If possible, have the students print out their responses and hand them in to you.

### **Variation**

Cloze procedure: The teacher enters the script of a recorded program using an authoring program. Key words are left out and students are asked to type in the words that are missing as they listen to the tape program. The authoring program indicates errors as they are made so the students get instant feedback on their mistakes.

### **Note**

A foot pedal that starts or stops the recorder will greatly facilitate this exercise.

## *Computer Correspondence*

### **A Technique Using the Microcomputer**

#### **Purpose**

To develop written communication skills.

#### **Materials**

1. A computer, monitor, and disk drive.
2. A modem.

|            |
|------------|
| <b>L</b>   |
| <b>S</b>   |
| <b>R</b> ✓ |
| <b>W</b> ✓ |

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### **Procedure**

1. Contact a teacher in another school which also has a modem.
2. Establish a time when your students and the students from the other school can send messages back and forth.
3. Get the names of the students in the other class and have your students select correspondents.
4. Send a list of your students and their correspondents to the other class.
5. Have each of the students in the two classes write a letter and then exchange the letters at a selected time via the modem.

### **Variations**

1. Use a bulletin board system such as Compuserve and have the students send letters to it. This will not limit you to a time when class is in session. It is, however, expensive, particularly if you're using long-distance phone lines.
2. Have the students exchange the disks by mail. You may or may not wish to correct the errors before they are sent.

## Sources and Resources—Equipment and Information

This list is not intended to be comprehensive nor does the inclusion of names constitute a recommendation of them.

### Language Labs

Califone Inc.  
5922 Bowcraft St.  
Los Angeles, CA 90016

Educational Electronics (Sony)  
213 North Cedar  
Inglewood, CA 90301

ELS Educational Media  
PO Box 20604  
Oklahoma City, Oklahoma 73156

Fleetwood, Inc.  
Zeeland, MI 49464

P/H Electronics  
117 E. Helena St.  
Dayton, Ohio 45404

Studer Revox America  
Revox Educational Division  
1425 Elm Hill Pike  
Nashville, TN 37210

Tandberg of America  
1 Labiola Ct.  
Armonk, NY 10504

Telex Communications  
9600 Aldrich Avenue  
Minneapolis, MN 55420

### Video Equipment

Comprehensive Video  
148 Veterans Dr.  
Northvale, NJ 07647

MPCS Video  
514 W. 57th St.  
New York, NY 10019

### Multi-Standard Video Equipment

Cartridge King  
825 West End Ave.  
New York, NY 10019

### Video Program Sources

Facets Multimedia, Inc.  
1517 W. Fullerton Ave.  
Chicago, IL 60614

German Language Video Center  
7625-27 Pendleton Pike  
Indianapolis, IN 46226

Project for International  
Communication Studies  
(PICS)  
405 Jefferson Building  
University of Iowa  
Iowa City, IA 52240

Tamarelle's French Film House  
110 Cohasset Stage Rd.  
Chico, CA 95926

World Video, Inc.  
PO Box 30469  
Knoxville, TN 37930-0469

### Satellite Sources

SCOLA  
Creighton University  
Telecommunications  
Omaha, NE 68178

Spanish International Network  
250 Park Avenue  
New York, NY 10017

### Journals

CALICO  
Computer Assisted Language  
Instruction Consortium  
PO Box 7310  
University Station  
Provo, UT 84602

NALLD Journal  
Language Lab  
Ohio University  
Athens, Ohio 45701

## Sources & Resources — Books

Ely, Philip. **Bring the Lab Back to Life**. New York, N.Y.: Pergamon Press, 1984.

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Lavery, Mike. **Active Viewing Plus**. Moden English Publications, 1984.

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Oates, Stanton C. **Audiovisual Equipment Self-Instruction Manual**, 4th Edition. Dubuque, Iowa: William C. Brown, 1979.

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Treadgold, Susan. "The Live Lab." Masters Thesis for The School for International Training, Brattleboro, Vt.

Stack, Edwin M. **The Language Laboratory and Modern Language Teaching**, Revised Edition. New York, N.Y.: Oxford University Press, 1966.

Stevens, Mary, Managing editor. **The Equipment Directory of Audiovisual, Computer, and Video Products**. Fairfax, Virginia.

### *Other Resource Handbooks for Language Teachers from Pro Lingua Associates:*

Clark, Raymond C. **Language Teaching Techniques**, 2nd, Revised Edition, 1987.

Clark, Raymond C., Patrick R. Moran and Arthur A. Burrows. **The ESL Miscellany**, 1982.

Gaston, Jan. **Cultural Awareness Teaching Techniques**, 1983.

# TATAT

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ISBN 0-86647-833-6